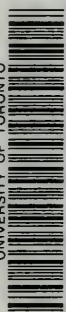


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P. VERGILI MARONIS
AENEIDOS

LIBER V.

EDITED WITH ENGLISH NOTES

BY

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EDITED FOR THE SYNDICS OF THE UNIVERSITY PRESS

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PREFATORY NOTE.

THIS Edition, being prepared for the use of those Students who are not far advanced in Latin, does not aim at doing more than supplying in a small compass such help to the thorough knowledge of this book as it is probable would be most useful to them. It is not intended to supply the place of a dictionary : for all students possess one, and derive much benefit from its careful use, both in becoming acquainted with the *history of meanings* of words, and also in the exercise of that judgment which is required to select the right meaning. On the other hand historical and mythical allusions are explained in the notes, as many students might find it difficult to make them out otherwise. Great care also has been taken to notice all the grammatical usages which might offer any difficulty, and to classify them clearly, and to enable the learner, by means of an Index, to compare similar usages and distinguish those that are different. Attention has been given, too, to Vergil's licences and peculiarities of expression, which help him so much in producing rhetorical and poetical effects. Further, in several of the harder passages and phrases, an attempt has been made to help the student in translation : for while few ancient writers are so difficult as Vergil to translate at all adequately, it is at the same time of the utmost importance, both to the literary appreciation of his poetry, and the advantage to be derived from reading it, that great pains should be given to translation and a high standard aimed at.

With the text there has not been much to do. Such differences as there are in the different copies, and they are not very many, are mostly unimportant, and there is not generally much difficulty in deciding which is the best reading.

Of the books which have been of use in the preparation of this little edition, it is scarcely necessary to say that the late Professor Conington's writings have been the most helpful. He did so much in many ways for the due understanding and appreciation of Vergil, that it is obvious that every student must be under great obligation to him.

Besides these, the books of which I have made most use are the following, to which my acknowledgments are due:

Ribbeck's Vergil, 1860.

Gossrau's Aeneid, 1876.

Wagner's smaller edition, 1861.

Dr Kennedy's School Edition, 1876.

„ Text (Pitt Press), 1876.

Mr Morris' translation of the Aeneid has been occasionally quoted in the notes, such quotations being marked (M): also Lee and Lonsdale's, quoted with the sign (LL).

Lastly, I am glad to take this opportunity of expressing my obligations to Professor Sellar's most interesting work on Vergil (Oxford, 1877), which not only is full of information about the antecedents, aim, and character of the Aeneid, but also contains much suggestive thought, and delicate insight into the rare excellences of the poet.

. It has been thought better, in deference to the unanimous opinion of scholars, to employ the spelling Vergilius, Vergil, consistently all through.

ABBREVIATIONS USED.

C. Conington.

K. Kennedy.

W. Wagner.

F. Forbiger.

G. Gossrau.

INTRODUCTION.

FOR the sake of clearness, it has been thought better to divide what little there is to say by way of introduction into the following heads:

The form of the poem.

The subject and purpose of the poem.

Outline of the story.

Note on the similes.

Note on the fifth book.

Note on Vergil's peculiarities of style.

Note on the imitations of Homer and others in Vergil.

Outline of Vergil's life.

At the end of the book will be found Appendices, with the parallel passages from Homer, and a scheme of the Latin subjunctives; also the necessary Index to the notes, to enable the book to be used for purposes of ready reference.

The form of the Poem.

The Aeneid is what is called an epic poem, that is, it is a long narrative poem about heroic people and adventures. But there are two kinds of epic poems, quite distinct from each other: the *primitive* epics, which are produced by imaginative races at an early period of their development, and describe nature and heroic adventure with a vivid simplicity, like Homer and the *Nibelungenlied*; and the *literary* epics, like *Paradise Lost* and Dante's *Inferno*, more or less similar in form, but belonging to a much later epoch of culture, less spontaneous

and more artificial, presenting some great idea in a narrative shape, and not merely telling stories for love of the story.

The Aeneid is clearly in the second of these classes: it is a literary epic. The age of Augustus was a time of great literary activity, promoted by the emperor himself: but it is even more remarkable for the high standard of finished and artistic workmanship than for its productiveness. This high standard was owing to various causes, among which the chief was the general study of Greek. There had been Epic poets before, such as Naevius and Ennius: but Vergil, in point of execution, may be said to be centuries in advance of his predecessors.

The subject and purpose of the Poem.

The main idea of the Aeneid is the national greatness of Rome. Several causes combined to make Vergil undertake this work. Augustus himself, who was a munificent patron of literary men, desired him to write a great poem, which should glorify the Empire and stimulate the patriotism of Romans in the new Era. Again, the new era itself excited a genuine enthusiasm, quite apart from Court influences. After the corruptions and incapacity of the later Republic, and a century of smouldering civil wars, when Augustus had given peace and stable government to the Roman world, everybody felt that 'a good time was come.' And the poet himself was on every ground desirous of achieving the work. He had won himself by the *Georgics* a first-rate literary position, and he had given his whole life to developing his unrivalled poetic faculty. Thus every influence united to stimulate him to produce a Great National Poem. The people believed in their National Destiny, and imagined a future even greater than their past. The emperor promoted it, both from personal and patriotic grounds: and the poet himself, with his reverence for the Roman religion and antiquities, his matured powers and his strong national enthusiasm, was the man for the task.

The greatness of the destinies of Rome was then the main subject of the Aeneid. Vergil connected it with the story of

Aeneas, partly because the house of the Caesars, the gens Iulia, traced back its origin to Iulus, son of Aeneas; but principally no doubt because it gave him so convenient an opportunity of bringing before his countrymen, in a national dress, the glorious poems of Homer. The battle pieces, the sea adventures, the councils of the gods, the single combats, the royal feasts and funerals, the splendid scenes and similes—all these things, which charmed the educated Romans so much in the Greek epics, Vergil transplanted and naturalised in his own stately and melodious verse. Moreover, by going back to Aeneas and the tale of Troy, he raised the destinies of Rome to the old heroic level in the imaginations of men. But however much of Homer he may give to his readers, he never forgets his main purpose, to impress men with the dignity and greatness of Rome, her significant history, her national unbroken life and growth, and the divine protection which guided her fate.

One aspect of the poem was intimately connected both with the Augustan revival and the poet's own nature: and that was its profoundly religious character. To nothing did Augustus pay more attention than to a revival of the national religion. He rebuilt the temples, restored the worship, paid offerings to the shrines, increased the priestly colleges, and took the office permanently of Pontifex maximus. And the poet himself viewed Rome as a state powerful by the protection of gods, great in its ancient and elaborate ceremonial, and predestined by the divine will to its career of Empire. Hence it is that he is careful to weave into his narrative all manner of religious references, allusions, and associations. Sacred places and customs are mentioned all through; and the background of the poem is the working of the gods themselves, with Fate ordaining all.

Nor should we forget the antiquarian interest. The unity of the race and the greatness of its destiny gave a high significance to all old memories. Accordingly Vergil has collected into his poem a mass of local traditions, old Latin customs, explanations of names, and antiquarian lore of all kinds. He feels that nothing can so stimulate the common patriotism, and

feeling of unity with a great past, as thus to enrich his National Epic with every ancient association that admits of poetic treatment.

Outline of the Story.

According to Homer, Aeneas was son of Anchises and Aphrodite (identified with the Roman Venus, goddess of love), and the nephew of Priam king of Troy. At first he takes no part in the Trojan war; but being attacked by Achilles, afterwards performs many heroic deeds for the Trojans. He escapes by help of the gods when Troy is captured, and Homer clearly conceives him as reigning at Troy after the departure of the Greeks.

The later stories recount his wanderings about Europe after the fall of Troy: and these Vergil adopts, making many alterations and additions of his own. One great episode, his landing at Carthage, and the love and desertion of Dido, we have no means of tracing to any traditional source, and it may be Vergil's own invention.

The Aeneid opens with the exiles leaving Sicily for Italy, their goal almost in sight. A storm comes on and they are cast ashore in Africa at Carthage. Here Dido entertains them, and Aeneas in Books II. and III. tells her of the sack of Troy and how they have wandered since. In Book IV. we have the love, desertion, despair and suicide of the Carthaginian queen, as the Trojan exiles sail away from her harbour.

At this point the fifth book begins. As they sail, a storm threatens, and they resolve to stop at Sicily, where the Trojan Acestes welcomes them. Aeneas institutes a feast and games in honour of his father Anchises. Then follow vivid and detailed descriptions of a boat-race, a foot-race, a boxing-match, and an archery competition. After this Aeneas exhibits a new shew, a cavalry game, or set of evolutions, performed by the boys on horseback, and led by Ascanius. Meanwhile the malignant Juno incites the matrons to burn the ships, a conflagration

only stopped by a special rain-storm invoked by Aeneas, in despair, from Jove himself. Finally Aeneas resolves to leave behind the weak and half-hearted, including most of the women, and set sail for Italy. The book ends with the drowning of his steersman Palinurus.

One of the most effective portions of the Aeneid is his descent to Hades by the lake of Avernus near Naples, where he meets his dead father, Anchises, who shews him the souls of the future great men of Rome. He then emerges from the realms below and rejoins his fleet.

Reaching at length the coast of Latium, he discovers by a sign that this is his fated home. He sends to the king Latinus to offer peace, which is at first agreed to, and Aeneas is betrothed to Lavinia, daughter of the king; but difficulties arise, the gods interfere, and Turnus, king of the Rutules, who is a suitor of Lavinia, induces Latinus to join him in war against the Trojans.

Aeneas meanwhile sails up the Tiber, and makes alliance with the Arcadian Euander, who is king of a small tribe on the site of the future Rome.

Euander advises him to seek aid from the Etruscans of Caere, which he does. The war is begun. After much bloodshed, in which Pallas son of Euander, and the terrible Tuscan king Mezentius, are slain, it is at last agreed that the issue shall be decided by single combat between Aeneas and Turnus. Juno tries to interfere; but at length the heroes meet, and Aeneas grapples and slays Turnus.

Note on the Similes.

The following are the similes in this book :—

- (1) Line 89 a burnished snake, like a rainbow.
- (2) „ 144 The boats start in the race as swiftly as chariots in the games.
- (3) „ 213 Mnestheus' boat shoots along like a startled dove who, after some preliminary flapping, sails through the sky.

- (4) Line 273 the disabled boat like a disabled snake.
- (5) „ 439 the boxer Dares attacks Entellus with as many
futile onslaughts as a besieger a strong fort.
- (6) „ 448 Entellus falls like a hollow pine-trunk.
- (7) „ 458 Entellus blows rain as thick as pelting hail.
- (8) „ 527 a burning arrow like a shooting-star.
- (9) „ 588 the evolutions of the boyish troop like the mazy
windings of the Labyrinth in Crete.
- (10) „ 593 the boys with their quick bright movements like
dolphins.

In studying these similes, we see at once what they add to the poem in the way of ornament and of picturesque suggestiveness. Thus in (3) the picture of the startled dove fluttering at first, then sailing with unmoved wings through the liquid air, is very beautiful: the description of the disabled snake is extremely, even painfully vivid: the description of the Labyrinth in (9) is harmonious and effective writing: and the others though slighter, still add to the pleasure of the narrative, especially (10) 'delphinum similes' being a happy touch of comparison for the bright flashing nimble boyish troop.

But at the same time the *point of the comparison* in all these cases—the fourth and last perhaps alone excepted—is more or less obvious: (2) swift boats like swift chariots, (3) a ship sailing like a bird sailing, (5) a strong boxer repelling attack like a strong fortress, (6) a heavy man falling like a heavy tree, (7) blows like hail, (8) a burning arrow like a shooting star, &c.,—such similes would occur to any one. The thing compared lies on the surface, it is one prominent feature of the scene: the simile is an ornament rather than a true *illustration*. The art is shewn not so much in the choice of the comparison, as in the expression and workmanship: in the vividness of the picture, the beauty of the language, and the truth of the details.

And we must also observe that these details, where they are at all fully given, have no bearing on the comparison. In (1), (2), (6), (7) they are not given: such similes are barely more than metaphors. But take for example (3) and (8), which are

more characteristic specimens of the Vergilian simile. In (3) the 'dove has her home and sweet brood in the cavern's chink'; very fit and pretty, but what has it do with the boat? Again, when she is startled she begins by loud flapping and fluttering, till she gains the free air, when she sails away. Now this is peculiarly inappropriate to Mnestheus, whose course is *unimpeded from the first*, whereas it might have suited Sergestus, who got in among the reefs. Again in (8) he gives a good description of the Labyrinth, and ends with describing the confusion of the winding ways, and speaks of a 'maze baffling the seeker, without clue or hope of return': an effective line but quite irrelevant to the *Troianus ludus*, where all the troops perform the same evolutions, and there is no baffling.

So again even in (4) which is the most original of all these similes, and in some ways the most vivid, the details still are irrelevant: the wounded boat is in many ways admirably likened to a wounded snake, but there is nothing to correspond to 'gleaming eyes', 'hissing neck', nor 'knotted and writhing spires'.

Thus in the Vergilian simile, for the most part the details are worked out independently, and while they relieve and adorn the epic narrative, the comparison usually turns on but one or two points and those commonplace.

This is what we may call the *primitive* use of the simile, as it is employed in Homer, and imitated in many poets since. There is however a modern use of the simile which is quite different. If we open Shelley we read

"The golden gates of Sleep unbar
Where strength and beauty, met together,
Kindle their image *like a star*
In a sea of glassy weather."

Here there is nothing obvious in the comparison: we should never have thought, without the aid of the poet's superb imagination, of comparing the union of love to a star mirrored in the smooth sea: and yet there is a profound appropriateness, not only in the image, but in all the *suggestions* of it: the beauty,

the isolation from others, the reflection of the brilliance, the infinity, the serenity. Or again,

*"Life like a dome of many-coloured glass
Stains the white radiance of Eternity
Until Death tramples it to fragments."*

Here too the comparison is not at all obvious: it is fetched from far by the poet's deeper insight and quicker sensibility: and it is splendidly illustrative all through: the bright colours compared with the pure white light resemble the chequered shifting imperfect beauties of life compared with the changeless perfection of eternity: the narrow limited dome and the endless vault of heaven give another equally deep contrast: and lastly, the perishable glass contrasted with the eternal spaces of the universe.

The more such similes are studied, the richer light is thrown on the comparison: they are not, like Vergil's, poetic miniature pictures to be enjoyed independently; they are profound luminous resemblances, a permanent addition to our fancy and insight, for which we are grateful to the higher gifts of the poet.

I have said so much, to make it clear, that what Vergil aims at in his similes is something quite different (and in one sense far less) than what the modern poet (especially the lyric poet) aspires to: for in order to appreciate the true poetic success of Vergil, it is clearly necessary to understand his object, and so avoid the mistake of judging him by an erroneous standard.

Note on the Fifth Book.

The fifth book occupies an exceptional position in the *Aeneid*. It comes, as a relief and a contrast, between the high-wrought tragedy of Dido's death in the fourth book, and the beautiful and majestic poetry of the meeting with Anchises, and the prophecy of Rome, in the sixth. It adds not a little to the variety and artistic character of the whole conception, that between two such elevated passages should intervene the light, fresh, and sometimes almost humorous account of the games.

This book is not so highly reputed as either of those between which it comes: and the reason is not far to seek. There is nothing, and there scarcely can be anything, in the narrative of sports, which gives such scope to a poet like Vergil as the tragedy of disappointed love in Book IV., and the vision of the nether realms and all the future glories of Rome in Book VI. Of the peculiar quality of Vergil, the art by which quite simple things said naturally of the actors and actions in his drama seem to have a wider significance, and to touch deeper springs of our nature, there is less in this book than the rest, if indeed it appears at all¹.

There is, however, a great deal of fresh and vigorous description in the account of the contests, especially the boat-race and the foot-race; the archery and boxing-matches naturally lending themselves less to poetical treatment than the sustained excitement of a contest of speed. In this book, moreover, occur the passages shewing the nearest approach to what one may call *humour* in the Aeneid; namely, the picture (181) of the helpless Menoetes, who is thrown overboard by his infuriated master, landing wet and woe-begone on a rock and disgorging the salt water he has swallowed; and again the picture (357) of Nisus piteously appealing to be remembered in the prize distribution, and all the while displaying 'a muddy face and mud-bespattered limbs'.

A word must be said about the unfinished lines, 294, 322, 574, 653, 792, 815. It is well known as an old tradition, that the poet was surprised by his last illness before he had had time to revise the Aeneid to his satisfaction, and expressed a wish that it should be burned. This story, precious as a proof of Vergil's ideal standard of workmanship, is to some extent borne out by indications of incomplete polish in parts of the great poem, though less in the earlier than in the later books.

¹ Some approach to this quality is found in lines like 344, *Gratior et pulchro veniens in corpore virtus*: in the description of the final struggle of the racing boats, 229—231: and in the descent of sleep at the end of the book.

And these unfinished lines are sometimes alleged as examples of such incompleteness. Not much stress can however be laid on this argument, as these lines occur in *all* the books of the *Aeneid*, though not in the *Georgics*: and in some cases the breaking off is rhetorically effective, and may have been intentional. Thus 792 and 815 are, it may be urged, distinctly better unfinished. Still it may reasonably be doubted whether the poet would have left them, or left all of them, if he had had time to complete the work.

Besides these there are two trifling inconsistencies (21, 865), which are discussed in the notes. But whatever view be taken of them no reasonable person could regard them as serious blemishes.

Note on Vergil's peculiarities of style.

The object of style in literature, apart from the subject-matter, is to produce effect by successful choice of words. Sometimes the effect is produced by using the simplest words and phrases to express the idea: sometimes by the use of rare or choice words, unusual turns of phrase, stretches of meaning, or even stretches of grammar. The first we may call the simple, the second the elaborate or artificial style. It is useless to ask which is the best: each will suit best in turn the genius of certain writers, the subject of certain poems, certain situations or ideas, and the taste of certain readers: many poets will use them both at different times: and both may be most effective in the hand of a master. And each too has its danger: the simple is liable to fall into bathos and commonplace: the elaborate has a tendency to become turgid, stilted, over-artificial.

Take as an instance of the *simple* style the well-known line of Wordsworth:—

“Thoughts that do often lie too deep for tears.”

Or this from Milton's *Christmas Ode*:—

“And kings sate still with awful eye,
As if they surely knew their sovran lord was by.”

In these none but the commonest words are used, and yet the poetical *effectiveness* of the style is consummate. Now take as an example of the *elaborate* style Hamlet's exclamation to the Ghost:

"but tell
Why thy canonized bones, hearsed in death,
Have burst their cerements."

Or this from *Richard II.*:

"Ere my tongue
Shall wound my honour with such feeble wrong
Or sound so base a parle, my teeth shall tear
The slavish motive of recanting fear," &c.

In these the strength of feeling finds expression in the very strangeness of the language.

These instances will illustrate one form of the contrast between the two styles; and there are many other forms. Shakespeare will supply many illustrations of both: being a dramatist and a genius, he speaks in many voices. So do many if not most poets of the first rank. Wordsworth however is a notable instance of the simplest style: Pindar perhaps the best of the elaborate style. The poets of this century in England, feeling as they did the strength of a reaction against the artificial style of Pope and his followers, produced many examples besides Wordsworth of the simple style, such as Moore, Southey, Campbell, much of Byron and Coleridge and the whole of Walter Scott. Two of the greatest however, Keats and Shelley, from the gorgeous imagination of the one and the profound inspiration of the other, supply more examples of the elaborate and forcible style.

Now Vergil's poetry belongs largely to this second class. It is true that he can be simple, and often is: he is much too great an artist to ignore any poetic resource. But for the most part he does not aim at expressing his thoughts in the simplest, but rather in the most striking manner. He often employs 'an elaboration of language which disdains or is unable to say a

plain thing in a plain way¹. He arrests attention by the vigour, the strangeness, the intensity, the emphasis, if I may so phrase it, of his language. He is often stretching constructions or the sense of words, using abstract for concrete, part for the whole, adjective for adverb; transferring epithets, varying, inverting, seeking the unusual instead of the ordinary phrase. In short he is constantly *surprising* the reader.

The good side of these peculiarities is freshness and force: the bad side is affectation. The protections against affectation are of course the poet's own taste, command of expression, ear for melody, dignity, imagination, and skill; and all these qualities Vergil possesses in a consummate degree.

The following are a few of the instances in this book which exhibit these peculiarities :

pugnam lacesto (429).
tempus agi res (638).
incensas perfert naves (665).
alternos orbibus orbes impediunt (584).
consessu medium (289).
pictas abiete puppes (662).

and these words:—

arena 'earth' (336).
laude 'merit' (355).
gloria 'ambition' (394).
arbor 'mast' (504).

Others the reader will find by referring to the Index of Style at the end: and there is much more of the same kind that he can discover for himself. Vergil's workmanship is so careful and so perfect, that he is an inexhaustible field for the literary analyst.

¹ I quote this sentence from 'Suggestions introductory to the study of the Aeneid' by Prof. Nettleship; a pamphlet which all students of Vergil will find most instructive, interesting and suggestive, as indeed is to be expected of so distinguished a scholar.

Note on the Imitations of Homer and others in Vergil.

To discover all the passages where Vergil echoes lines or phrases of earlier ancient, and especially Greek, poets, would be an endless task: but those places in this book which were clearly suggested, more or less consciously, by Homer, will be found collected in the Appendix at the end of the notes in the form of a list drawn up by aid of the commentators.

Without discussing the question fully, which would not be suitable in a brief edition like the present, a word on the question of Vergil's imitations may be found useful.

The main point is that the modern idea of imitation is entirely different from that which was held by the Roman literary men, and which indeed could not fail to be held by them. With us, literary productions belong indeed mostly to one or other main class, and so far are composed under conditions which prescribe the form: though even here constantly new varieties are invented: but both in style and subject-matter, the aim of all great writers is to be original. The Roman literature on the other hand was mainly formed on Greek models; and to adhere to those models closely, to be constantly reminding the readers of them, to imitate them much in the treatment, in the phraseology, and even in the incident, was inevitable to the Latin poets; or, rather, it was one of the very things they proposed to do in writing¹. Vergil's *style*, indeed, is completely his own, and entirely unlike Homer's, as is plain from what has been said; his main purpose and subject are entirely his own, and truly Roman; he borrows where he does borrow (and that from Ennius, Cyclic poets, Greek tragedians, and many others besides Homer) always to suit his own purpose, and not in a servile manner; and he invariably remains master of his materials, and stamps his own mark indelibly upon them.

But to understand Vergil, it is clearly necessary to grasp the conditions under which he worked; and nothing can be a greater mistake than to feel surprise at the extent to which he was indebted to his predecessors in the poetic art.

¹ See remarks on this subject on p. 9.

Outline of Vergil's life.

P. Vergilius Maro was born 15 Oct., B.C. 70, near Mantua, a town on the Mincio in North Italy, then called Cisalpine Gaul. He had not good health, and after being educated at Cremona and Mediolanum (*Milan*), and studying Greek and philosophy elsewhere, he came back to live (probably) on his father's farm, until about B.C. 42. In that year Octavianus, afterwards the emperor Augustus, had defeated at Philippi Brutus and Cassius, the murderers of Julius Caesar; and gave lands to his victorious soldiers in various parts of Italy, amongst other assignments being Vergil's farm. The poet's first acquaintance with Augustus was due to this event; for he applied to him at Rome for the restitution of his property, and was successful. He became the friend of the rich art-patron Maecenas, the poet Horace, and the brilliant circle of literary men who were collected at the court of Augustus. The works of Vergil are not voluminous. The Eclogues are Idylls in imitation of the Greek poet Theocritus, and were written sometime before he was 33. The Georgics, an agricultural poem in four books, of which the form was more or less suggested by Hesiod, he wrote in the next few years, finishing them sometime about his 40th year. The Aeneid, his great work, he appears to have begun about B.C. 27, when he was 43 years of age, at the wish of Augustus. A few years later, finding his health failing, he tried travelling; and in the spring of 19 he was at Athens. The summer he spent with Augustus abroad, but died a few days after reaching Brundisium on his return. The day of his death was Sept. 22, and he was not quite 51. He was buried at Naples, where his tomb is still shewn, though the authenticity of it is at least doubtful.

His character seems to have been most simple, pure, and loveable; and his poetic fame was well established even before his death.

P. VERGILI MARONIS
AENEIDOS

LIBER QUINTUS.

INTEREA medium Aeneas iam classe tenebat
Certus iter, fluctusque atrōs Aquilōne secabat,
Moenia respiciens, quāe iam infelicis Elissae
Conlucent flammis. Quāe tantum accenderit ignem
Causa latet; duri magno sed amore dolores 5
Polluto, notumque, furens quid femina possit,
Triste per augurium Teucrorum pectora ducunt.
Ut pelagus tenere rates, nec iam amplius ulla
Occurrit tellus, maria undique et undique caelum, *monitory*
Qui caeruleus supra caput adstitit imber, 10
Noctem hiememque ferens, et inhorruit unda tenebris.
Ipse gubernator puppi Palinurus ab alta:
'Heu! quianam tanti cinxerunt aethera nimbi?
'Quidve, pater Neptune, paras?' Sic deinde locutus
Colligere arma iubet, validisque incumbere remis, 15
Obliquatque ^{*velarum*} sinus in ventum, ac talia fatur:
'Magnanime Aeneā, non, si mihi Iuppiter auctor
'Spondeat, hoc sperem Italiam contingere caelo.
'Mutati transversa fremunt et vespere ab atro
'Consurgunt venti, atque in nubem cogitur aer. 20
'Nec nos obniti contra, nec tendere tantum
'Sufficimus. Superat quoniam Fortuna, sequamur,
'Quoque vocat, vertamus iter. Nec litora longe
'Fida reor fraterna Erycis portusque Sicanos,
'Si modo rite memor servata remetior astra.' 25
Tum pius Aeneas: 'Equidem sic poscere ventos

'Iamdudum et frustra cerno te tendere contra.
 'Flecte viam velis. An sit mihi gratior ulla,
 'Quove magis fessas optem demittere naves,
 'Quam quae Dardanum tellus mihi servat Acesten, 30
 'Et patris Anchisae gremio complectitur ossa?' *are gathusichis the*
 Haec ubi dicta, petunt portus, et vela secundi *drave*
 Intendunt Zephyri; fertur cita gurgite classis,
 Et tandem laeti notae advertuntur arenae.

At procul excelso miratus vertice montis 35
 Adventum sociasque rates occurrit Acestes,
 Horridus in iaculis et pelle Libystidis ursae;
 Troia Crimiso conceptum flumine mater
 Quem genuit. Veterum non inmemor ille parentum
 Gratatur reduces et gaza laetus agresti
 Excipit, ac fessos opibus solatur amicis. *with good cheer* 40
 Postera cum primo stellis oriente fugarat
 Clara dies, socios in coetum litore ab omni
 Advocat Aeneas, tumulique ex aggere fatur:

'Dardanidae magni, genus alto a sanguine divom, 45
 'Annuus exactis completur mensibus orbis, *anigo*
 'Ex quo reliquias divinique ossa parentis
 Condidimus terrā, maestasque sacravimus aras.
 'Iamque dies, nisi fallor, adest, quem semper acerbum,
 'Semper honoratum, sic di voluistis, habebō. 50
 'Hunc ego Gaetulis agerem si Syrtibus exsul,
 'Argolicove mari deprensus, et urbe Mycenae,
 'Annua vota tamen sollemnesque ordine pompas
 'Exsequerer, strueremque suis altaria donis.
 'Nunc ultro ad cineres ipsius et ossa parentis, 55
 'Haud equidem sine mente reor, sine numine divom,
 'Adsumus, et portus delati intramus amicos.
 'Ergo agite, et laetum cuncti celebremus honorem;
 'Poscamus ventos, atque haec me sacra quotannis *liber*
 'Urbe velit posita templis sibi ferre dicatis. 60
 'Bina boum vobis Troia generatus Acestes
 'Dat numero capita in naves; adhibete Penates
 'Et patrios epulis et quos colit hospes Acestes.
 'Praeterea, si nona diem mortalibus alnum
 'Aurora extulerit radiisque retexerit orbem.
 'Prima citae Teucris ponam certamina classis; *salubis certat animo the script* 65

'Quique pedum cursu valet, et qui viribus audax
 'Aut iaculo incedit melior levibusque sagittis,
 'Seu crudo fidit pugnam committere caestu,
 'Cuncti adsint, meritaque expectent praemia palmae. 70
 'Ore favete omnes, et cingite tempora ramis.'

Sic fatus velat materna tempora myrto.

Hoc Helymus facit, hoc ^{quingularet} aevi maturus Acestes,
 Hoc puer Ascanius, sequitur quos cetera pubes.
 Ille e concilio multis cum milibus ibat

75

Ad tumulum, magna medius comitante caterva.
 Hic duo rite mero libans carchesia Baccho
 Fundit humi, duo lacte novo, duo sanguine sacro,
 Purpureosque iacit flores, ac talia fatur:

'Salve, sancte parens, iterum; salvete, recepti 80
 'Nequiquam cineres, animaeque umbraeque paternae.
 'Non licuit fines Italos fataliaque arva,
 'Nec tecum Ausonium, quicumque est, quaerere Thybrim.'

Dixerat haec, ^{adytis} cum lubricus anguis ab imis
 Septem ingens gyros, septena volumina traxit, 85
 Amplexus placide tumulum, lapsusque per aras;
 Caeruleae cui terga notae, maculosus et auro
 Squamam incendebat fulgor, ceu nubibus arcus
 Mille iacit varios adverso sole colores.

Obstupuit visu Aeneas: ille agmine longo 90
 Tandem inter pateras et levia pocula serpens
 Libavitque dapes, rursusque innoxius imo
 Successit tumulo, et depasta altaria liquit.

Hoc magis inceptos genitori instaurat honores,
 Incertus, Geniumne loci famulumne parentis 95
 Esse putet: caedit binas de more bidentes,
 Totque sues, totidem nigrantes terga iuencos;
 Vinaque fundebat pateris, animamque vocabat
 Anchisae magni manesque Acheronte remissos. 1
 Nec non et socii, quae cuique est copia, laeti 100
 Dona ferunt, onerant aras, mactantque iuencos:
 Ordine aena locant alii, fusique per herbam
 Subiciunt veribus prunas, et viscera torrent. 2

Expectata dies aderat, nonamque serena
 Auroram Phaëthontis equi iam luce vehebant, 105
 Famaque finitimos et clari nomen Acestae

Excierat: laeto complebant litora coetu,
 Visuri Aeneadas, pars et certare parati.
 Munera principio ante oculos circoque locantur
 In medio, sacri tripodes viridesque coronae 110
 Et palmae pretium victoribus, armaque, et ostro
 Perfusae vestes, argenti aurique talenta:
 Et tuba commissos medio canit aggere ludos.
 Prima pares ineunt gravibus certamina remis
 Quattuor ex omni delectae classe carinae: 115
 Velocem Mnestheus agit acri remige Pristim,
Lat. Mox Italus Mnestheus, genus a quo nomine Memmi,
 Ingentemque Gyas ingenti mole Chimaeram,
 Urbis opus, triplici pubes quam Dardana versu
 Impellunt, terno consurgunt ordine remi; 120
 Sergestusque, domus tenet a quo Sergia nomen,
 Centauro invehitur magna, Scyllaque Cloanthus
 Caerulea, genus unde tibi, Romane Cluenti.
 Est procul in pelago saxum spumantia contra
 Litora, quod tumidis submersum tunditur olim 125
 Fluctibus, hiberni condunt ubi sidera Cori;
 Tranquillo silet, immotaque attollitur unda
 Campus, et apricis statio gratissima mergis.
 Hic viridem Aeneas frondenti ex ilice metam
 Constituit signum nautis pater, unde reverti 130
 Scirent et longos ubi circumflectere cursus.
 Tum loca sorte legunt, ipsique in puppibus auro
 Ductores longe effulgent ostroque decori;
 Cetera populea velatur fronde iuventus,
 Nudatosque humeros oleo perfusa nitescit. 135
 Considunt transtris, intentaque brachia remis:
 Intenti expectant signum, exsultantiaque haurit
 Corda pavor pulsans laudumque arrecta cupido.
 Inde ubi clara dedit sonitum tuba, finibus omnes, 140
 Haud mora, prosiluisse suis: ferit aethera clamor
 Nauticus; adductis spumant freta versa lacertis.
 Infundunt pariter sulcos, totumque dehiscit
 Convolsum remis rostrisque tridentibus aequor.
 Non tam praecipites biuigo certamine campum
 Corripuere ruuntque effusi carcere currus; 145
 Nec sic immissis aurigae undantia lora

Concussere iugis, pronique in verbera pendent.
 Tum plausu fremituque virum studiisque faventum
 Consonat omne nemus, vocemque inclusa volutant
 Litora; pulsati colles clamore resultant. *the noise* 150
 Effugit ante alios primisque elabitur undis
 Turbam inter fremitumque Gyas; quem deinde Cloanthus
 Consequitur, melior remis, sed pondere pinus
 Tarda tenet. Post hos aequo discrimine Pristis
 Centaurusque locum tendunt superare priorem; 155
 Et nunc Pristis habet, nunc victam praeterit ingens
 Centaurus, nunc una ambae iunctisque feruntur
 Frontibus, et longa sulcant vada salsa carina.
 Iamque propinquabant scopulo, metamque tenebant, *in the rock*
 Cum princeps medioque Gyas in gurgite victor 160
 Rectorem navis compellat voce Menoeten:
 'Quo tantum mihi dexter abis? huc dirige gressum;
 'Litus ama, et laevas stringat sine palmula cautes;
 'Altum alii teneant.' Dixit: sed caeca Menoetes
 Saxa timens proram pelagi detorquet ad undas. 165
 'Quo diversus abis?' iterum, 'pete saxa, Menoete,'
 Cum clamore Gyas revocabat; et ecce Cloanthum
 Respicit instantem tergo et propiora tenentem.
 Ille inter navemque Gyaе scopulosque sonantes
 Radit iter laevom interior, subitoque priorem 170
 Praeterit et mētis tenet aequora tūta relictis.
 Tum vero exarsit iuveni dolor ossibus ingens;
 Nec lacrimis caruere genae; segnemque Menoeten,
 Oblitus decorisque sui sociumque salutis,
 In mare praecipitem puppi deturbat ab alta: 175
 Ipse gubernaclo rector subit, ipse magister,
 Hortaturque viros, clavomque ad litora torquet.
 At gravis, ut fundo vix tandem redditus imo est
 Iam senior madidaque fluens in veste Menoetes
 Summa petit scopuli siccaque in rupe resedit. 180
 Illum et labentem, Teucri et, risere natantem;
 Et salsos rident revomentem pectore fluctus.
 Hic laeta extremis spes est accensa duobus,
 Sergesto Mnestheique, Gyan superare morantem.
 Sergestus capit ante locum scopuloque propinquat, 185
 Nec tota tamen ille prior praeaeunte carina;

Parte prior; partem rostro premit aemula Pristis.
 At media socios incedens nave per ipsos
 Hortatur Mnestheus: 'Nunc, nunc insurgite remis,
 'Hectorei socii, Troiae quos sorte suprema 190
 'Delegi comites; nunc illas promite vires,
 'Nunc animos, quibus in Gaetulis Syrtibus usi
 'Ionioque mari Maleaeque sequacibus undis.
 'Non iam prima peto Mnestheus, neque vincere certo;
 'Quamquam o!—sed superent, quibus hoc, Neptune, de-
 disti; 195
 'Extremos pudeat rediisse: hoc vincite, cives,
 'Et prohibete nefas.' Olli certamine summo
 Procumbunt: vastis tremit ictibus aerea puppis,
 Subtrahiturque solum; tum creber anhelitus artus
 Aridaque ora quatit; sudor fluit undique rivis. 200
 Attulit ipse viris optatum casus honorem.
 Namque furens animi dum proram ad saxa suburguet
 Interior spatioque subit Sergestus iniquo,
 Infelix saxis in procurentibus haesit.
 Concussae cautes, et acuto in murice remi 205
 Obnixa crepuere, inlisaque prora pependit.
 Consurgunt nautae, et magno clamore morantur,
 Ferratasque trudes et acuta cuspide contos
 Expediunt, fractosque legunt in gurgite remos.
 At laetus Mnestheus successuque acrior ipso 210
 Agmine remorum celeri ventisque vocatis
 Prona petit maria, et pelago decurrit aperto.
 Qualis spelunca subito commota columba,
 Cui domus et dulces latebroso in pumice nidi,
 Fertur in arva volans, plausumque exterrita pennis 215
 Dat tecto ingentem, mox aëre lapsa quieto
 Radit iter liquidum, celeres neque commovet alas:
 Sic Mnestheus, sic ipsa fuga secat ultima Pristis
 Aequora, sic illam fert impetus ipse volantem.
 Et primum in scopulo luctantem deserit alto 220
 Sergestum brevibusque vadis, frustra que vocantem
 Auxilia, et fractis discentem currere remis.
 Inde Gyan ipsamque ingenti mole Chimaeram
 Consequitur; cedit, quoniam spoliata magistro est.
 Solus iamque ipso superest in fine Cloanthus, 225

Quem petit, et summis adnexus viribus urguet.
 Tum vero ingeminat clamor, cunctique sequentem
 Instigant studiis, resonatque fragoribus aether.
 Hi proprium decus et partum indignantur honorem
 Ni teneant, vitamque volunt pro laude pacisci; 230
 Hos successus alit: possunt, quia posse videntur.
 Et fors aequatis cepissent praemia rostris,
 Ni palmas ponto tendens utrasque Cloanthus
 Fudissetque preces, divosque in vota vocasset:
 'Di, quibus imperium est pelagi, quorum aequora curro,
 'Vobis laetus ego hoc candentem in litore taurum 236
 'Constituam ante aras, voti reus, extaque salsos
 'Porriciam in fluctus, et vina liquentia fundam.'
 Dixit, eumque imis sub fluctibus audiit omnis
 Nereïdum Phorcique chorus, Panopeaque virgo; 240
 Et pater ipse manu magna Portunus euntem
 Impulit: illa Noto citius volucrique sagitta
 Ad terram fugit, et portu se condidit alto.
 Tum satus Anchisa, cunctis ex more vocatis,
 Victorem magna praeconis voce Cloanthum 245
 Declarat, viridique advelat tempora lauro;
 Muneraque in naves ternos optare iuencos
 Vinaque et argenti magnum dat ferre talentum.
 Ipsis praecipuos ductoribus addit honores:
 Victori chlamydem auratam, quam plurima circum 250
 Purpura Maeandro duplici Meliboea cucurrit;
 Intextusque puer frondosa regius Ida
 Veloces iaculo cervos cursuque fatigat
 Acer, anhelanti similis, quem praepes ab Idā
 Sublimem pedibus rapuit Iovis armiger uncis. 255
 Longaevi palmas nequiquam ad sidera tendunt
 Custodes, saevitque canum latratus in auras.
 At qui deinde locum tenuit virtute secundum,
 Levibus huic hamis consertam auroque trilecem
 Loricam, quam Demoleo detraxerat ipse 260
 Victor apud rapidum Simoenta sub Ilio alto,
 Donat habere viro, decus et tutamen in armis.
 Vix illam famuli Phœgeus Sagarisque ferebant
 Multiplicem, connixi humeris; indutus at olim
 Demoleos cursu palantes Troas agebat. 265

Tertiā donā faciūt geminos ex aere lebetas,
 Cymbiaque argento perfecta atque aspera signis.
 Iamque adeo donati omnes opibusque superbi
 Puniceis ibant evincti tempora taenis :
 Cum saevo e scopulo multa vix arte revolsus, 270
 Amissis remis, atque ordine debilis uno,
 Iurissam sine honore ratem Sergestus agebat.
 Qualis saepe viae deprensus in aggere serpens,
 Aerea quem (obliquum) rota transiit, aut gravis ictu
 Seminecem liquit saxo lacerumque viator ; 275
 Nequiquam longos fugiens dat corpore tortus,
 Parte ferox, ardensque oculis, et sibila colla
 Arduus attollens ; pars vulnere clauda retentat
 Nixantem nodis seque in sua membra plicantem.
 Tali remigio navis se tarda movebat ; 280
 Vela facit tamen, et velis subit ostia plenis.
 Sergestum Aeneas promisso munere donat,
 Servatam ob navem laetus sociosque reductos.
 Olli serva datur, operum haud ignara Minervae,
 Cressa genus, Pholoë, geminique sub ubere nati. 285
 Hoc pius Aeneas misso certamine tendit
 Gramineum in campum, quem collibus undique curvis
 Cingebant silvae ; mediaque in valle theatri
 Circus erat, quo se multis cum millibus heros
 Consessu medium tulit exstructoque resedit. 290
 Hic, qui forte velint rapido contendere cursu,
 Invitat pretiis animos, et praemia ponit.
 Undique conveniunt Teuceri mixtique Sicani,
 Nisus et Euryalus primi :
 Euryalus forma insignis viridique iuventa, 295
 Nisus amore pio pueri ; quos deinde secutus
 Regius egregia Priami de stirpe Diore ;
 Hunc Salius simul et Patron, quorum alter Acarnan,
 Alter ab Arcadio Tegeaeae sanguine gentis ;
 Tum duo Trinacrii iuvenes, Helymus Panopesque, 300
 Adsueti silvis, comites senioris Acestae ;
 Multi praeterea, quos fama obscura recondit.
 Aeneas quibus in mediis sic deinde locutus :
 ' Accipite haec animis, laetasque advertite mentes.
 ' Nemo ex hoc numero mihi non donatus abibit. 305

caelum

'Cnosia bina dabo levato lucida ferro
 'Spicula, caelatamque argento ferre bipennem:
 'Omnibus hic erit unus honos. Tres praemia primi
 'Accipient, flavaque caput nectentur oliva:
 'Primus equum phaleris insignem victor habeto; 310
 'Alter Amazoniam pharetram plenamque sagittis
 'Threiciis, lato quam circum amplexitur auro
 'Balteus, et tereti subnectit fibula gemma;
 'Tertius Argolica hac galea contentus abito.
 Haec ubi dicta, locum capiunt, signoque repente 315
 Corripiunt spatia audito, limenque relinquunt,
 Effusi nimbo similes; simul ultima signant.
 Primus abit longeque ante omnia corpora Nisus
 Emicat, et ventis et fulminis ocior alis.
 Proximus huic, longo sed proximus intervallo, 320
 Insequitur Salius; spatio post deinde relicto
 Tertius Euryalus:
 Euryalumque Helymus sequitur; quo deinde sub ipso
 Ecce volat, calcemque terit iam calce Diores,
 Incumbens humero; spatia et si plura supersint, 325
 Transeat elapsus prior, ambiguumve relinquat.
 Iamque fere spatio extremo fessique sub ipsam
 Finem adventabant, levi cum sanguine Nisus
 Labitur infelix, caesis ut forte iuvenis
 Fusus humum viridesque super madefecerat herbas. 330
 Hic iuvenis iam victor ovans vestigia presso
 Haud tenuit titubata solo; sed pronus in ipso
 Concidit immundoque fimo sacroque cruore.
 Non tamen Euryali, non ille oblitus amorum:
 Nam sese opposuit Salio per lubrica surgens; 335
 Ille autem spissa iacuit revolutus arena.
 Emicat Euryalus, et munere victor amici
 Prima tenet, plausuque volat fremituque secundo.
 Post Helymus subit, et nunc tertia palma Diores.
 Hic totum caveae consessum ingentis et ora 340
 Prima patrum magnis Salius clamoribus implet,
 Ereptumque dolo reddi sibi poscit honorem.
 Tutatur favor Euryalum, lacrimaeque decorae,
 Gravior et pulchro veniens in corpore virtus.
 Adiuvat et magna proclamat voce Diores, 345

Qui subiit palmae, frustra que ad praemia venit
 Ultima, si primi Salio reddantur honores.
 Tum pater Aeneas, 'Vestra,' inquit, 'munera vobis
 'Certa manent, pueri, et palmam movet ordine nemo:
 'Me liceat casus miserari insontis amici.' 350
 Si fatus, tergum Gaetuli inmane leonis
 Dat Salio, villis onerosum atque unguibus aureis.
 Hic Nisus, 'Si tanta,' inquit, 'sunt praemia victis,
 'Et te lapsorum miseret, quae munera Niso
 'Digna dabis? primam merui qui laude coronam, 355
 'Ni me, quae Salium, fortuna inimica tulisset.'
 Et simul his dictis faciem ostentabat, et udo
 Turpia membra fimo. Risit pater optimus olli,
 Et clipeum efferri iussit, Didymaonis artes,
 Neptuni sacro Danaïs de poste refixum. 360
 Hoc iuvenem egregium praestanti munere donat.
 Post, ubi confecti cursus, et dona peregit;
 'Nunc, si cui virtus animusque in pectore praesens
 'Adsit, et evinctis attollat bracchia palmis.'
 Sic ait, et geminum pugnae proponit honorem, 365
 Victori velatum auro vittisque iuvenum,
 Ensem atque insignem galeam, solatia victo.
 Nec mora; continuo vastis cum viribus effert
 Ora Dares, magnoque virum se murmure tollit;
 Solus qui Paridem solitus contendere contra, 370
 Idemque ad tumulum, quo maximus occubat Hector,
 Victorem Buten, inmani corpore qui se
 744 Bebrycia veniens Amyci de gente ferebat,
 Perculit, et fulva moribundum extendit arena.
 Talis prima Dares caput altum in proelia tollit, 375
 Ostenditque humeros latos, alternaque iactat
 Bracchia protendens, et verberat ictibus auras.
 Quaeritur huic alius: nec quisquam ex agmine tanto
 Audet adire virum manibusque inducere caestus.
 Ergo alacris, cunctosque putans excedere palma, 380
 Aeneae stetit ante pedes, nec plura moratus,
 Tum laeva taurum cornu tenet, atque ita fatur:
 'Nate dea, si nemo audet se credere pugnae,
 'Quae finis standi? quo me decet usque teneri?
 'Ducere dona iube.' Cuncti simul ore fremebant 385

Dardanidae, reddique viro promissa iubebant.

Hic gravis Entellum dictis castigat Acestes,
Proximus ut viridante toro consederat herbae:

‘Entelle, heroum quondam fortissime frustra,

‘Tantane tam patiens nullo certamine tolli 390

‘Dona sines? ubi nunc nobis deus ille, magister

‘Nequiquam memoratus, Eryx? ubi fama per omnem

‘Trinacriam, et spolia illa tuis pendentia tectis?’

Ille sub haec: ‘Non laudis amor, nec gloria cessit

‘Pulsa metu; sed enim gelidus tardante senecta 395

‘Sanguis hebet, frigentque effetae in corpore vires.

‘Si mihi, quae quondam fuerat, quaque improbus iste

‘Exsultat fidens, si nunc foret illa iuventus, *Idem est! non iuventus*

‘Haud equidem pretio inductus pulchroque iuvenco *anxido.*

‘Venissem, nec dona moror.’ Sic deinde locutus 400

In medium geminos inmani pondere caestus

Proiecit, quibus acer Eryx in proelia suetus

Ferre manum duroque intendere bracchia tergo.

Obstipuere animi: tantorum ingentia septem

Terga boum plumbo insuto ferroque rigeant. 405

Ante omnes stupet ipse Dares, longeque recusat;

Magnanimusque Anchisiades et pondus et ipsa

Huc illuc vinclorum immensa volumina versat.

Tum senior tales referebat pectore voces:

‘Quid, si quis caestus ipsius et Herculis arma 410

‘Vidisset, tristemque hoc ipso in litore pugnam?

‘Haec germanus Eryx quondam tuus arma gerebat:

‘Sanguine cernis adhuc sparsoque infecta cerebro.’

‘His magnum Alciden contra stetit; his ego suetus,

‘Dum melior vires sanguis dabat, aemula necdum 415

‘Temporibus geminis canebat sparsa senectus.

‘Sed, si nostra Dares haec Troius arma recusat,

‘Idque pio sedet Aeneae, probat auctor Acestes,

‘Aequemus pugnas. Erycis tibi terga remitto;

‘Solve metus; et tu Troianos exue caestus.’ 420

Haec fatus duplicem ex humeris reiecit amictum,

Et magnos membrorum artus, magna ossa lacertosque

Exuit, atque ingens media consistit arena.

Tum satus Anchisa caestus pater extulit aequos,

Et paribus palmas amborum innexuit armis. 425

Constitit in digitos extemplo arrectus uterque,
 Bracchiaque ad superas interritus extulit auras.
 Abduxere retro longe capita ardua ab ictu,
 Inmiscentque manus manibus, pugnamque lacesunt;
 Ille pedum melior motu fretusque iuventa, 430
 Hic membris et mole valens: sed tarda trementi
 Genua labant, vastos quatit aeger anhelitus artus. X
 Multa viri nequiquam inter se volnera iactant,
 Multa cavo lateri ingeminant, et pectore vastos
 Dant sonitus; erratque aures et tempora circum 435
 Crebra manus, duro crepitant sub volnere malae.
 Stat gravis Entellus nisuque inmotus eodem,
 Corpore tela modo atque oculis vigilantibus exit.
 Ille, velut celsam oppugnat qui molibus urbem
 Aut montana sedit circum castella sub armis, 440
 Nunc hos, nunc illos aditus, omnemque pererrat
 Arte locum, et variis adsultibus irritus urguet.
 Ostendit dextram insurgens Entellus et alte
 Extulit: ille ictum venientem a vertice velox
 Praevидit, celerique elapsus corpore cessit. 445
 Entellus vires in ventum effudit, et ultro
 Ipse gravis graviterque ad terram pondere vasto
 Concidit: ut quondam cava concidit aut Erymantho,
 Aut Ida in magna radicibus eruta pinus.
 Consurgunt studiis Teucris et Trinacria pubes; 450
 It clamor caelo, primusque accurrit Acestes,
 Aequaevoque ab humo miserans attollit amicum.
 At non tardatus casu neque territus heros
 Acrior ad pugnam redit, ac vim suscitât ira;
 Tum pudor incendit vires et conscia virtus, 455
 Praecipitemque Daren ardens agit aequore toto,
 Nunc dextra ingeminans ictus, nunc ille sinistra:
Nec mora, nec requies: quam multa grandine nimbis
 Culminibus crepitant, sic densis ictibus heros
 Creber utraque manu pulsât versatque Dareta. 460
 Tum pater Aeneas procedere longius iras
 Et saevire animis Entellum haud passus acerbis;
 Sed finem imposuit pugnae, fessumque Dareta
 Eripuit, mulcens dictis, ac talia fatur:
 'Infelix, quae tanta animum dementia cepit? 465

'Non vires alias conversa^{que} numina sentis?
 'Cede deo.' Dixitque et, proelia voce diremit.
 Ast illum fidi aequales, genua aegra trahentem,
 Iactantemque utroque caput, crassumque cruorem
 Ore eiectantem mixtosque in sanguine dentes, 470
 Ducunt ad naves; galeamque ensemque vocati
 Accipiunt: palmam Entello taurumque relinquunt.
 Hic victor, superans animis tauroque superbus:
 'Nate dea, vosque haec,' inquit, 'cognoscite Teucris,
 'Et mihi quae fuerint iuvenali in corpore vires, 475
 'Et qua servetis revocatum a morte Daretis.'
 Dixit, et adversi contra stetit ora iuvenci,
 Qui donum adstabat pugnae; duosque reducta
 Libravit dextra media inter cornua caestus
 Arduus, effracto^{que} inlisit in ossa cerebro. 480
 Sternitur exanimisque tremens procumbit humi bos. *3. ...*
 Ille super tales effundit pectore voces:
 'Hanc tibi, Eryx, meliorem animam pro morte Daretis *om. atq.*
 'Persolvo: hic victor caestus artemque repono.' *lay down*
 Protinus Aeneas celeri certare sagitta 485
 Invitat, qui forte velint, et praemia dicit;
 Ingentique manu malum de nave Seresti
 Erigit, et volucrem traiecto in fune columbam,
 Quo tendant ferrum, malo suspendit ab alto.
 Convenere viri, deiectamque aerea sortem 490
 Accepit galea; et primus clamore secundo *by n. ...*
 Hyrtacidae ante omnes exit locus Hippocoontis;
 Quem modo navali Mnestheus certamine victor
 Consequitur, viridi Mnestheus evinctus oliva:
 Tertius Eurytion, tuus, o clarissime, frater, 495
 Pandare, qui quondam, iussus confundere foedus,
 In medios telum torsisti primus Achivos.
 Extremus galeaque ima subsedit Acestes,
 Ausus et ipse *Phrygius* manu iuvenum temptare laborem.
 Tum validis flexos incurvant viribus arcus 500
 Pro se quisque viri, et depromunt tela pharetris.
 Primaque per caelum nervo stridente sagitta *with ...*
 Hyrtacidae iuvenis volucres diverberat auras;
 Et venit, adversique infigitur arbore mali.
 Intremuit malus, timuitque exterrita pennis 505

Ales, et ingenti sonuerunt omnia plausu.
 Post acer Mnestheus adducto constitit arcu,
 Alta petens, pariterque oculos telumque tetendit :
 Ast ipsam miserandus avem contingere ferro
 Non valuit ; nodos et vincula linea rupit, 510
 Quis innexa pedem malo pendebat ab alto :
 Illa notos atque atra volans in nubila fugit.
 Tum rapidus, iamdudum arcu contenta parato
 Tela tenens, fratrem Eurytion in vota vocavit,
 Iam vacuo laetam caelo speculatus, et alis 515
 Plaudentem nigra figit sub nube columbam.
 Decidit exanimis, vitamque reliquit in astris
 Aetheriis, fixamque refert delapsa sagittam.
 Amissa solus palma superabat Acestes :
 Qui tamen aerias telum contendit in auras, 520
 Ostentans artemque pater arcumque sonantem. *des*
 Hic oculis subitum obicitur magnoque futurum
 Augurio monstrum : docuit post exitus ingens,
 Seraque terrifici cecinerunt omina vates.
 Namque volans liquidis in nubibus arsit arundo, 525
 Signavitque *trist* *viam* flammis, tenuesque recessit
 Consumpta in ventos : caelo ceu saepe refixa
 Transcurreunt crinemque volantia sidera ducunt.
 Attonitis haesere animis superosque precati
 Trinacrii Teucrique viri : nec maximus omen 530
 Abnuitt Aeneas ; sed laetum amplexus Acesten
 Muneribus *v. 528* *trist* *trist* cumulat magnis, ac talia fatur :
 'Sume, pater ; nam te voluit rex magnus Olympi
 'Talibus auspiciis exsortem ducere honorem.
 'Ipsius Anchisae longaevi hoc munus habebis, 535
 'Cratera *trist* *trist* *trist* impressum signis, quem Thracius olim
 'Anchisae genitori in magno munere Cisseus
 'Ferre sui dederat monumentum et *trist* *trist* pignus amoris.' *fig*
 Sic fatus cingit viridanti tempora lauro,
 Et primum ante omnes victorem appellat Acesten. 540
 Nec bonus Eurytion praelato invidit honori,
 Quamvis solus avem caelo deiecit ab alto.
 Proximus ingreditur donis qui vincula rupit ;
 Extremus, volucris qui fixit arundine malum.
 At pater Aeneas, nondum certamine misso, 545

Custodem ad sese comitemque inpubis Iuli *impubis - is*
 Epytiden vocat, et fidam sic fatur ad aurem:
 'Vade age, et Ascanio, si iam puerile paratum
 'Agmen habet secum, cursusque instruxit equorum,
 'Ducat avo turmas, et sese ostendat in armis, 550
 'Dic,' ait. Ipse omnem longo decedere circo
 Infusum populum, et campos iubet esse patentes.
 Incedunt pueri, pariterque ante ora parentum
 Frenatis lucent in equis; quos omnis euntes
 Trinacriae mirata fremit Troiaeque iuventus. 555
 Omnibus in morem tonsa coma pressa corona:
 Cornea bina ferunt praefixo hastilia ferro;
 Pars leves humero pharetras; it pectore summo
 Flexilis obtorti per collum circulus auri.
 Tres equitum numero turmae, ternique vagantur 560
 Ductores; pueri bis seni quemque secuti
 Agmine partito fulgent paribusque magistris.
 Una aciēs iuvenum, ducit quam parvus ovantem
 Nomen avi referens Priamus, tua clara, Polite,
 Progenies, auctura Italos; quem Thracius albis 565
 Portat equus bicolor maculis, vestigia primi
 Alba pedis frontemque ostentans arduus albam.
 Alter Atys, genus unde Atii duxere Latini,
 Parvus Atys, pueroque puer dilectus Iulo.
 Extremus formaque ante omnes pulcher, Iulus 570
 Sidonio est invectus equo, quem candida Dido
 Esse sui dederat monumentum et pignus amoris:
 Cetera Trinacriis pubes senioris Acestae
 Fertur equis.
 Excipiunt plausu pavidos, gaudentque tuentes 575
 Dardanidae, veterumque agnoscunt ora parentum.
 Postquam omnem laeti consessum oculosque suorum
 Lustravere in equis, signum clamore paratis
 Epytides longe dedit insonuitque flagello.
 Olli discurrere pares, atque agmina terni 580
 Diductis solvere choris, rursusque vocati
 Convertere vias infestaque tela tulere.
 Inde alios ineunt cursus aliosque recursus
 Adversis spatiis, alternisque orbibus orbes
 Impediunt, pugnaeque cient simulacra sub armis: 585

Et nunc terga fuga nudant, nunc spicula vertunt
 Infensi, facta pariter nunc pace feruntur.

Ut quondam Creta fertur Labyrinthus in alta
 Parietibus textum caecis iter, ancipitemque
 Mille viis habuisse dolum, qua signa sequendi 590

Falleret indeprensus et inremeabilis error :

Haud alio Teucrum nati vestigia cursu
 Impediunt, texuntque fugas et proelia ludo ;
 Delphinum similes, qui per maria humida nando
 Carpathium Libycumque secant luduntque per undas.

Hunc morem cursus atque haec certamina primus 596
 Ascanius, Longam muris cum cingeret Albam,

Rettulit, et priscos docuit celebrare Latinos,
 Quo puer ipse modo, secum quo Troia pubes ;
 Albani docuere suos ; hinc maxima porro 600

Accepit Roma, et patrium servavit honorem ;

Troiaque nunc pueri, Troianum dicitur agmen.

Hac celebrata tenus sancto certamina patri.

Hic primum fortuna fidem mutata novavit.
 Dum variis tumulto referunt sollemnia ludis ; 605

Irim de caelo misit Saturnia Iuno
 Iliacam ad classem, ventosque adspirat eunti,
 Multa movens, necdum antiquum saturata dolorem.

Illa, viam celerans per mille coloribus arcum,
 Nulli visa cito decurrit tramite virgo : 610

Conspicit ingentem concursum, et litora lustrat,
 Desertosque videt portus classemque relictam.

At procul in sola secretae Troades acta
 Amissum Anchisen flebant, cunctaeque profundum
 Pontum adspectabant flentes : 'Heu, tot vada fessis, 615
 'Et tantum superesse maris!' vox omnibus una.

Urbem orant ; taedet pelagi perferre laborem.

Ergo inter medias sese haud ignara nocendi

Conicit, et faciemque deae vestemque reponit :

Fit Beroë, Tmarii coniunx longaeva Dorycli, 620

Cui genus et quondam nomen natique fuissent ;

Ac sic Dardanidum mediam se matribus infert :

'O miserae, quas non manus,' inquit, 'Achaica bello

'Traxerit ad letum patriae sub moenibus ! o gens

'Infelix ! cui te exitio Fortuna reservat ?' 625

'Septima post Troiae ^{est - p. c. m. l. t.} excidium iam vertitur aestas,
 'Cum freta, cum terras omnes, tot inhospita saxa
 'Sideraque ~~emensa~~ ferimur, dum per mare magnum
 'Italiam sequimur fugientem, et volvitur undis.
 'Hic Erycis fines fraterni, atque hospes Acestes: ✓ 630
 'Quis prohibet muros iacere, et dare civibus urbem?
 'O patria, et rapti nequiquam ex hoste penates,
 'Nullane iam Troiae dicentur moenia? nusquam
 'Hectoreos amnes, Xanthum et Simoenta, videbo?
 'Quin agite et mecum ^{infausta} exurite puppes.' ✗ 635
 'Nam mihi Cassandrae per somnum vatis imago
 'Arduentes dare visa faces: Hic quaerite Troiam;
 'Hic domus est, inquit, vobis. Iam tempus agi res;
 'Nec tantis mora prodigiis. En quattuor arae
 'Neptuno: deus ipse ^{facies} ^{animus} a^mimumque ministrat.' 640
 Haec memorans prima infensum vi corripit ignem,
 Sublataque procul dextra connixa coruscat,
 Et iacit. Arrectae mentes stupefactaque corda
 Iliadum. Hic una e multis quae maxima natu,
 Pyrgo, tot Priami natorum regia nutrix: 645
 'Non Beroe vobis, non haec Rhoeteia, matres,
 'Est Dorycli coniunx: divini signa decoris,
 'Arduentesque notate oculos; qui spiritus illi, ^{est - p. c. m. l. t.}
 'Qui voltus, vocisque sonus, vel gressus eunti.
 'Ipsa egomet dudum Beroen digressa reliqui 650
 'Aegram, indignantem, tali quod sola careret
 'Munere, nec meritos Anchisae interret honores.'
 Haec effata.
 At matres primo ancipites oculisque malignis ^{facies}
 Ambiguae spectare rates miserum inter amorem 655
 Praesentis terrae, fatisque vocantia regna:
 Cum dea se ^{paribus} per caelum sustulit alis,
 Ingentemque fuga secuit sub nubibus arcum.
 Tum vero attonitae monstris actaeque furore ^{frangit}
 Conclamant, rapiuntque focis penetralibus ignem; ✓ 660
 Pars spoliant aras, frondem ac virgulta facesque
 Coniciunt. Furit inmissis Volcanus habenis ✗
 Transtra per et remos et pictas abiete puppes.
 Nuntius Anchisae ad tumulum cuneosque theatri
 Incensas perfert naves Eumelus, et ipsi 665

Respiciunt atram in nimbo volitare favillam.

Primus et Ascanius, cursus ut laetus equestres

Ducebat, sic acer equo turbata petivit

Castra, nec exanimes possunt retinere magistri.

'Quis furor iste novus? quo nunc, quo tenditis,' inquit, 670

'Heu miserae cives? non hostem inimicaque castra

'Argivom, vestras spes uritis. En, ego vester

'Ascanius!' galeam ante pedes proiecit inanem,

Qua ludo indutus belli simulacra ciebat.

Adcelerat simul Aeneas, simul agmina Teucrum. 675

Ast illae diversa metu per litora passim

Diffugiunt, silvasque et sicubi concava furtim

Saxa petunt: piget incepti lucisque, suosque

solent Mutatae adgnoscent, excussaue pectore Iuno est.

Sed non idcirco flammae atque incendia vires 680

Indomitas posuere: udo sub robore vivit

Stuppa vomens tardum fumum, lentusque carinas

Est vapor, et toto descendit corpore pestis;

Nec vires heroum infusaue flumina prosunt.

Tum pius Aeneas humeris abscindere vestem, 685

Auxilioque vocare deos, et tendere palmas:

'Iuppiter omnipotens, si nondum exosus ad unum

'Troianos, si quid pietas antiqua labores

'Respicit humanos, da flammam evadere classi

'Nunc, Pater, et tenues Teucrum res eripe leto.. 690

'Vel tu, quod superest, infesto fulmine morti,

'Si mereor, demitte, tuaque hic obrue dextra.'

Vix haec ediderat, cum effusis imbris atra

Tempestas sine more furit, tonitruque tremescunt

Ardua terrarum et campi; ruit aethere toto 695

Turbidus imber aqua densisque nigerrimus austris;

Implenturque super puppes; semiusta madescunt

Robora; restinctus donec vapor omnis, et omnes,

Quattuor amissis, servatae a peste carinae.

At pater Aeneas, casu concussus acerbo, 700

Nunc huc ingentes nunc illuc pectore curas

Mutabat versans, Siculisne resideret arvis,

Oblitus fatorum, Italasne capesseret oras.

Tum senior Nautes, unum Tritonia Pallas

Quem docuit, multaue insignem reddidit arte, 705

(Hac responsa dabat, vel quae portenderet ira
Magna deum, vel quae fatorum posceret ordo),
Isque his Aenean solatus vocibus infit: *infinit*

‘Nate dea, quo fata trahunt retrahuntque, sequamur:

‘Quidquid erit, superanda omnis fortuna ferendo est. 710

‘Est tibi Dardanius divinae stirpis Acestes:

‘Hunc cape consiliis socium et coniunge volentem; *volens*

‘Huic trade, amissis superant qui navibus, et quos

‘Pertaesum magni incepti rerumque tuarum est;

‘Longaevosque senes ac fessas aequore matres, 715

‘Et quidquid tecum invalidum metuensque pericli est, *periculi*

‘Delige, et his habeant terris sine moenia fessi:

‘Urbem appellabunt permisso nomine Acestam.’ *adly when it rose*

Talibus incensus dictis senioris amici *the sentence!*

Tum vero in curas animum diducitur omnes. 720

Et Nox atra polum bigis subvecta tenebat. *ben. Tenebrae*

Visa dehinc caelo facies delapsa parentis

Anchisae subito tales effundere voces:

‘Nate, mihi vita quondam, dum vita manebat,

‘Care magis, nate, Iliacis exercite fatis, *exercite* 725

‘Imperio Iovis huc venio, qui classibus ignem

‘Depulit, et caelo tandem miseratus ab alto est.

‘Consiliis p̄rē, quae nunc pulcherrima Nautes

‘Dat senior: lēctōs iūvēnes, fortissima corda,

‘Defer in Italiam: gens dura atque aspera cultu 730

‘Debellanda tibi Latio est. Ditis tamen ante

‘Infernas accede domos, et Averna per alta

‘Congressus pete, nate, meos. Non me impia namque

‘Tartara, habent tristesve umbrae; sed amoena piorum

‘Concilia Elysiumque colo. Huc casta Sibylla 735

‘Nigrarum multo pecudum te sanguine ducet.

‘Tum genus omne tuum, et, quae dentur moenia, disces.

‘Iamque vale: torquet medios Nox humida cursus,

‘Et me saevus equis Oriens adflavit anhelis.’

Dixerat: et tenues fugit ceu fumus in auras. 740

Aeneas, ‘Quo deinde ruis? quo proripis?’ inquit,

‘Quem fugis? aut quis te nostris complexibus arcet?’

Haec memorans cinerem et sopitos suscitāt ignes; *sopitos*

Pergameumque Larem et canae penetralia Vestae *sub + ceu*

Farre pio et plena supplex veneratur acerra. 745

*then there is no adverb here - one or several islands
in the middle of the sea used.*

Extemplo socios primumque arcessit Acesten,
 Et Iovis imperium et cari praecepta parentis
 Edocet, et quae nunc animo sententia constet.
 Haud mora consiliis, nec iussa recusat Acestes.
 Transcribunt urbi matres, populumque volentem 750
 Deponunt, animos nil magnae laudis egentes.
 Ipsi transtra novant, flammisque ambesa reponunt
 Robora navigiis, aptant remosque rudentesque, *europia*
 Exigui numero, sed bello vivida virtus. *Just*
 Interea Aeneas urbem designat aratro, 755
 Sortiturque domos; hoc Ilium, et haec loca Troiam
 Esse iubet. Gaudet regno Troianus Acestes,
 Indicitque forum, et patribus dat iura vocatis.
 Tum vicina astris Erycino in vertice sedes
 Fundatur Veneri *Idaliae*, tumuloque sacerdos 760
 Ac lucus late sacer additur Anchiseo. *Sp. Aeneas*
 Iamque dies epulata novem gens omnis, et aris
 Factus honos; placidi straverunt aequora venti,
 Creber et aspirans rursus vocat Auster in altum.
 Exoritur procurva ingens per litora fletus; 765
 Complexi inter se noctemque diemque morantur.
 Ipsae iam matres, ipsi, quibus aspera quondam
 Visa maris facies et non tolerabile numen, *numen*
 Ire volunt, omnemque fugae perferre laborem.
 Quos bonus Aeneas dictis solatur amicis, 770
 Et consanguineo lacrimans commendat Acestae.
 Tres Eryci vitulos et Tempestatibus agnam
 Caedere deinde iubet, solvique ex ordine funem.
 Ipse, caput tonsae foliis evinctus olivae,
 Stans procul in prora pateram tenet, extaque salsos 775
 Porricit in fluctus, ac vina liquentia fundit.
 Prosequitur surgens a puppi ventus euntes.
 Certatim socii feriunt mare, et aequora verrunt.
 At Venus interea Neptunum exercita curis
 Adloquitur, talesque effundit pectore questus: 780
 'Iunonis gravis ira, nec exsaturabile pectus
 'Cogunt me, Neptune, preces descendere in omnes;
 'Quam nec longa dies, pietas nec mitigat ulla,
 'Nec Iovis imperio fatisque infracta quiescit.
 'Non media de gente Phrygum exedisce nefandis 785

- 'Urbem odiis satis est, nec poenam traxe per omnem:
 'Reliquias Troiae, cineres atque ossa peremptae
 'Insequitur. Causas tanti sciat illa furoris.
 'Ipse mihi nuper Libycis tu testis in undis,
 'Quam molem subito excierit: maria omnia caelo 790
 'Miscuit, Aeoliis nequiquam freta procellis,
 'In regnis hoc ausa tuis.
 'Per scelus ecce etiam Troianis matribus actis
 'Exussit foede puppes; et classe subegit
 'Amissa socios ignotae linquere terrae. 795
 'Quod superest, oro, liceat dare tuta per undas
 'Vela tibi, liceat Laurentem attingere Thybrim,
 'Si concessa peto, si dant ea moenia Parcae.
 Tum Saturnius haec domitor maris edidit alti:
 'Fas omne est, Cytherea, meis te fidere regnis, 800
 'Unde genus ducis. Merui quoque; saepe furores
 'Compressi et rabiem tantam caelique marisque.
 'Nec minor in terris (Xanthum Simoentaque testor)
 'Aeneae mihi cura tui. Cum Troia Achilles
 'Exanimata sequens inpingeret agmina muris, 805
 'Milia multa daret leto, gementque repleti
 'Amnes, nec reperire viam atque evolvere posset
 'In mare se Xanthus, Pelidae tunc ego forti
 'Congressum Aenean nec dis nec viribus aequis
 'Nube cava rapui, cuperem cum vertere ab imo 810
 'Structa meis manibus periuræ moenia Troiae.
 Nunc quoque mens eadem perstat mihi: pelle timorem.
 'Tutus, quos optas, portus accedet Averni.
 'Unus erit tantum, amissum quem gurgite quaeres;
 'Unum pro multis dabitur caput.' 815
 His ubi laeta deae permulsit pectora dictis,
 Iungit equos auro genitor, spumantiaque addit
 Frena feris, manibusque omnes effundit habenas:
 Caeruleo per summā levīs volat aequora currū.
 Subsidunt undae, tumidumque sub axe tonanti 820
 Sternitur aequor aquis; fugiunt vasto aethere nimbi.
 Tum variae comitum facies,—inmania cete,
 Et senior Glauci chorus, Inousque Palaemon,
 Tritonesque citi, Phorcique exercitus omnis:
 Laeva tenent Thetis, et Melite, Panopeaque virgo, 825

Glaucus a fisherman & he has changed into a sea god;
 Inous = Juno Palaemon = Neptune & Melite =

into sea deities.
 Panopea = Panopea

Nesaeae, Spioque, Thaliaque Cymodoceque.†

His patris Aeneae suspensam blanda vicissim
Gaudia pertemptant mentem; iubet ocios omnes
Attolli malos, intendi bracchia velis.

Una omnes fecere pedem, pariterque sinistros, 830

Nunc dextros solvere sinus; una ardua torquent
Cornua detorquentque: ferunt sua flamina classem.

Princeps ante omnes densum Palinurus agebat
Agmen: ad hunc alii cursum contendere iussi.

Iamque fere mediam caeli nox humida metam 835

Contigerat: placida laxabant membra quiete

Sub remis fusi per dura sedilia nautae;

Cum levis aetheriis delapsus Somnus ab astris

Aera dimovit tenebrosum et dispulit umbras,

Te, Palinure, petens, tibi somnia tristia portans 840

Insonti: puppique deus consedit in alta,

Phorbanti similis, funditque has ore loquelas:

‘Iaside Palinure, ferunt ipsa aequora classem;

‘Aequatae spirant aerae; datur hora quieti:

‘Pone caput, fessosque oculos furare labori. 845

‘Ipse ego paulisper pro te tua munera inibo.’

Cui vix attollens Palinurus lumina fatur:

‘Mene salis placidi voltum fluctusque quietos

‘Ignorare iubes? mene huic confidere monstro?

‘Aenean credam quid enim fallacibus auris - 850

‘Et caeli totiens deceptus fraude sereni?’

Talia dicta dabat, clavomque adfixus et haerens

Nusquam amittebat, oculosque sub astra tenebat.

Ecce deus ramum Lethaeo rore madentem

Vique soporatum Stygia super utraque quassat 855

Tempora, cunctantique natantia lumina solvit.

Vix primos inopina quies laxaverat artus:

Et super incumbens cum puppis parte revolsa

Cumque gubernaculo liquidas proiecit in undas

Praecipitem, ac socios nequiquam saepe vocantem: 860

Ipse volans tenues se sustulit ales ad auras.

Currit iter tutum non setius aequore classis,

Promissisque patris Neptuni interrita fertur.

Iamque adeo scopulos Sirenum advecta subibat,

Difficiles quondam, multorumque ossibus albos; 865

many mss
ad hoc, i.e. before the word after which it comes & is translated on
translation

Tum rauca adsiduo longe sale saxa sonabant ;
Cum pater amisso fluitantem errare magistro
Sensit, et ipse ratem nocturnis rexit in undis,
Multa gemens, casuque animum concussus amici :
'O nimium caelo et pelago confise sereno,
'Nudus in ignota, Palinure, iacebis arena !'

870

NOTES.

[1—34. Aeneas is sailing steadily seaward, when a storm threatens from the west, and they put into the harbour of Eryx in Sicily.]

1. *interea*, while Dido was dying, as related in the last book.

2. *certus*, 'steadfast', in his character as the hero with a fate: though behind him was the burning corpse of his deserted love, and before him the waves 'black with the north wind'. So IV. 554 he was '*certus eundi*'.

Aquilone: as his course was north, from Africa to Sicily, the wind was adverse. See note on 21.

3. *Elissa*, another name of Dido.

5—7. 'The bitter grief of deep love stained, and the thought what woman's frenzy may do, draw the Trojan hearts through sad forebodings'.

The expression is tolerably clear though not quite accurate: the grief is Dido's grief, and it is the *thought* of this which makes the Trojans anxious.

Observe *notum* used as a nominative abstract subject. [The use is found in Livy and Tacitus, '*Observatum id antiquitus non terruit Galbam*', Tac. *H.* I. 18; '*diu non perlitatum tenuerat dictatorem*', Liv. VII. 8: see Roby, *Lat. Gr.* 1411.]

polluere, properly por-luere, 'to wash over', so 'to splash' or 'defile', often used metaphorically, as of *hospitium* III. 61, *pax* VII. 467.

8. *pelagus*, 'the open sea', as usual.

9. *occurrit*, 'is in sight'.

10. *olli*, old form of *illi*. Vergil is fond of this and other archaisms: see Introduction, page 9.

caeruleus imber, 'dark storm-cloud', with Vergil's slight strain of phrase.

11. *inhorruit unda tenebris*, 'the wave shuddered with the gloom', an imaginative way of describing the roughening effect of the squall.

13. *quianam*, another archaic expression, see 10. The meaning is 'why?' *quia* being simply neut. plur. of *quis*, so that *quia-nam* = *quid-nam*: *nam* is enclitic, used like *πότε* or *δὴ* in Greek, or 'now', 'then' in English after questions.

14. *deinde*, 'then', continuing narrative, would naturally come first: but it has a way of getting transposed. So: *quæ deinde agitet fortuna fateri*, III. 609.

15. *colligere arma*, 'gather all the tackle in' (M), i.e. 'make all trim', as usual when a storm is coming. It need not be confined to 'furling sails', though that is no doubt a main part. [C.'s suggestion, that it is perhaps metaphorical, is not happy.]

validis incumbere remis, 'bend to the strong oar,' a perfectly intelligible expression, though it is really the *rower* who is *validus*, and the epithet is transferred.

17. *si Iuppiter auctor spondeat*: *auctor* is predicative; lit. 'if Jove promised, *backing the promise*', 'if Jove's word were my warrant'.

18. *sperem contingere*, 'hope to reach', poet. use of pres. inf.

19—20. In the grand manner of Vergil: 'the winds are changed: from the black west they rise and roar athwart us, and the air gathers into clouds'.

21. *tendere tantum sufficimus*, 'have strength for such an effort'.

The poet is not quite consistent in his details: they start with 'favouring *zephyrs*', IV. 563: they sail 'steadfastly', though the *north wind* blackens the waves, V. 2: and now they abandon the voyage as the wind shifts to *west*. We must not take the poet too strictly. They are sailing steadily, when a storm drives them ashore: and Aeneas has no sooner pointed out that it is their fate to land, when the threatened storm (10—20) again becomes a 'favouring *zephyr*'.

24. 'Fraternal shores of Eryx', because Eryx was son of Venus and Butes, Aeneas son of Venus and Anchises. Eryx is supposed founder of the town of that name on W. coast of Sicily, near the mountain also called Eryx, 759.

Sicanos, 'Sicilian': according to Thucydides (VI. 2) different from the Siculi, being two races immigrating at different times; but the Latin poets identify them, and use the two names as convertible.

25. Observe the accumulated expression, in the poet's manner.

'If duly I remember and retrace the stars I watched of old'.

28. *flecte viam velis*, 'shift sail and go about' (M).

29. 'Or one whither I would rather steer my weary ships'. *optem* subj. after *quo* consecutive: 'any land *such that thither*, &c.'

31. In IV. 710 Anchises is said to have died at 'the harbour of Drepanum', the last place in Sicily where Aeneas touched before 'the god drove him to the shores of Africa'.

33. 'The fleet rides swiftly o'er the billow', and all is now joy and hope again.

[35—71. Acestes hospitably receives him: and Aeneas finding it is the day of his father Anchises' funeral, proclaims a festival and games in his honour.]

37. 'In savage guise with javelins and Afric's bear-skin'. [Pliny says there were no bears in Africa: Herodotus, Martial, Vergil and Juvenal all speak of them.]

in iaculis, slight but natural variation for the more usual abl. inst. after an adj.

38. *Acestes* was related to be son of a Trojan maiden Egesta and the Sicilian river-god Crimisus. There is a slight strangeness in the

use of the abl. without preposition with *conceptum*: it may be abl. instr. or abl. of origin.

39. *veterum parentum*, 'his race of old', i.e. the Trojans, to whom his mother belonged.

40. *gaza agresti*, 'rustic treasure', an intentional contrast, *gaza* suggesting Oriental pomp.

41. *opibus amicis*, 'with friendly cheer', *opibus* slightly unusual meaning.

42. *primo Oriente*, abl. of time, 'at first dawn'. (*Oriens* properly of course a partic. agreeing with the sun.)

45. Dardanus, son of Zeus or Iuppiter, mythical ancestor of the Trojans and founder of Troy.

49—50. 'Which I shall alway keep as a day of sorrow and observance—ye gods, so have ye willed it!'

Notice the pathos of 'sic di voluistis': it suggests the repressed thought of what might have been.

51. *si agerem*, as usual with impf. indic. expresses a condition *not realized, excluded by the actual facts*.

'This day were I an outcast on the African shoals...still duly had I paid my yearly vows and wonted trains, &c.': *agerem* lit. 'were I spending'.

Gaetuli, an African tribe, name often used for 'African' generally.

Syrtes, (σύρω, 'to draw'), two great gulfs on the north coast of Africa to the east of Carthage, renowned for shoals and quicksands.

52. 'Or o'ertaken on the Argive sea or in the city of Mycenae', overtaken by the anniversary, as C.: not 'by a storm' as G.W.K., which makes less appropriate sense, and causes a harsh separation of the first phrase from 'et urbe Mycenae'.

Notice *Mycena* for the ordinary plural form *Mycenae*. Notice also the genitive of *description* or *equivalence*, like *arbor mali*, *amnis Eridani*, *agger tumuli*.

53. *pompas* (Greek word from πέμπω, 'to send or escort'), 'processions', its proper meaning.

54. *suis donis*, 'with due gifts', 'meet gifts', a pretty phrase.

55. *ultra*, properly 'beyond', used idiomatically of acts unexpected, unprovoked, spontaneous, *beyond* what was necessary, natural, or common. Perhaps 'even' will almost do for it here.

56. 'Not, methinks, without the purpose and the will of heaven'. Clearly *haud* goes with *sine mente*, and *equidem* with *reor*. Observe *divom* archaic gen.

58. 'Let us all pay glad homage' (*honor* often so used in V.) to Anchises' tomb and memory, as the next two lines show.

60. *velit* is jussive, either direct, 'let him consent', or more likely dependent on *poscamus*: 'let us pray for fair winds, and that he allow me to found a city, build him a shrine, and yearly pay this sacrifice'.

61. *bina*, the distributive, naturally with *in naves*, 'two head of cattle for each ship'.

62. *adhibete*, 'bid', 'invoke'.

Penates, the whole of the household gods, including sacred relics and private images of Iuppiter, Iuno, &c.

64. *si...orbem*, 'should the ninth dawn bring kindly day to mortals, and with his beams unveil the world', a varied and perhaps a modest way of saying 'when the ninth day comes'. [Servius' idea that it means 'if the day be fine' is not likely: *alumnus* is a *standing* epithet, not a significant predicate, as *mortalibus* shews.]

68—9. The simplest and most natural structure here is to make *aut* answered by *seu*: 'and he who bold of might either steps forth more skilful with javelin and light arrows, or dares to engage, &c.'

69. *crudus*, properly 'hard', (stem *CRU-*, whence *crusta*, *cruor*, *crudelis*, *crystallus*), which is probably the meaning here. Or it may be 'raw', the secondary sense, i.e. untanned hide: but considering what the *caestus* was, a hide thong weighted with lead, the other meaning seems better.

71. *ore favete*, Greek *εὐφημεῖτε*, the regular cry before a sacrifice or celebration, properly 'keep holy tongue', but practically meaning 'keep silence'.

[72—103. Aeneas with a large procession offers prayer and sacrifice at the tomb: a snake, perhaps the attendant of Anchises, appears and licks up the libations: they then proceed to the banquet.]

72. *materna*, the myrtle was sacred to Venus.

73. *Helymus*, according to tradition a Trojan who had migrated to Sicily, the supposed founder of the Sicilian tribe Elymi.

aeui, gen. of respect, a use which Vergil adopts widely and extends: it is especially common with adjectives.

75. *multis milibus*, obvious poetic exaggeration, as when the shrine of Apollo (VI. 43) has 'a hundred broad passages': or a man throws a stone (X. 128) 'no small part of a mountain': or Allecto the Fury 'has a thousand names' (VII. 337).

77. *mero Baccho*, 'of wine unmixed' (with water). *merus* here an adj. in its original use: we generally find subst. *merum*. The abl. is descriptive.

The libations to the dead were of various liquids: we find wine, milk, oil, water, blood, mentioned in various combinations. See III. 66. Soph. *O. C.* 481.

80. *salvete...cineres*, 'hail ashes rescued in vain' must be the meaning. C. objects that it is harsh, as it was not the ashes but the live Anchises that was rescued, and proposes *recepti* gen. sing. But the phrase is quite natural: and C.'s proposal is really much harsher.

81. 'Spirit and shade of my sire'. Observe the poetic plural.

82. *non licuit*, better not as question: it spoils the simple sadness of the words: 'it was not to be'.

83. *Ausonius*, one of the many poetic words for 'Latin', 'Italian'. The *Ausones* were originally a tribe on the W. coast of S. Latium and Campania.

quicumque est, 'whate'er it be'. With dramatic irony the hero Aeneas is made to speak thus of the most famous river of all the world.

84. *adyta*, Greek word *ἄδύτα*, 'not to be entered', i.e. 'holy place', 'shrine'.

85. Observe the accumulated expression, 'a huge snake dragged his seven coils in sevenfold writhing'.

The poet uses *septem* and the distributive *septena* indifferently, for variety: so 120, 560, *tres...ternique*. 96, *binas*.

87. 'And glittering flecks of gold kindled his scales'. The literal expression, 'And spotty brightness kindled his scale with gold', is a very Vergilian inversion of phrase.

88. *nubibus*. Vergilian dat. of recipient after *iacit*, where in prose would have been a preposition: 'over the clouds'. So *proiecit fluvio, truncum reliquit arenae, ignotae linquere terrae*.

90. *agmine*, 'train', expressive word: certainly more likely than the meaning *impetu* which Servius gives it. See note on 211.

91. *tandem* expresses the slow motion (C.).

92. *libavitque dapes*, 'and licked the offerings'. It is quite characteristic of Vergil that this is the first mention of the *dapes*.

94. *instauro*, frequently used of *renewing* or *resuming* an interrupted service.

95. *Genium*. All living things, and even places, were supposed to have representative spirits, as it were abstract essences of the life or the place, which were divine, and were the object of special worship. Several Roman phrases arose from this belief. *Indulgere genio* meant 'to enjoy oneself'. *Lectus genialis* was 'the bridal bed', as *genius* the life spirit presided over birth.

The Genius of a place was often supposed to appear in the form of a serpent: and the belief that divine personages had animals as their attendants (*famulumne parentis*) was common.

96. *binas* for *duo*, see 85.

97. *nigrautes*: offerings to the Lower Powers were black: the *Manes* have black sheep, VI. 153: *Tempest* the same, III. 119: *Night* a black lamb, VI. 250. So *Hecate*, VI. 247.

99. 'Shades released from Acheron' to answer his summons, and taste the feast. (*Acheron*, properly a river of Hades, here as often used for the Lower World: so in the famous line 'Flectere si nequeo superos, Acheronta movebo', VII. 312.)

100. *quae cuique est copia* (grammatically an attraction of *copia* into nom.), 'each from his store'.

103. *viscera*, 'the flesh', its common usage.

[104—123. The games: first the boat-race, with the names of the ships and captains that compete.]

105. *Phaethon*, originally 'the shiner', i.e. the sun. In the later story he was the son of Sol, who rashly drove his father's chariot.

109. The prizes are placed in the midst of the 'course', i.e. the field which was afterwards the course, where the crowd naturally assembles.

112. *talenta* seems the more natural reading here: though three good MSS. read *talentum*, 'a talent of gold and silver' (each). It does not matter much.

113. *canit commissos ludos*, 'sounds the opening of the games'.

114. *pares*, 'well matched': we need not surely find any difficulty in the fact that he afterwards calls one boat 'swift' and another 'huge'.

116. *Pristis*, 'Sea-monster', was a large fish, and so a natural sign and name for a ship.

remige (like *milite*) is naturally used in the instrumental abl.

117. *Memmius*, a Latin form of *Mnestheus*, as *memini* of μέμνημαι. The derivation is clearly fanciful.

118. *Chimaera*, a monster, described in Homer as 'Before, a lion: behind, a snake: in the midst, a goat, breathing out the dread might of glowing fire', *Iliad* vi. 181.

119. *urbis opus*, an idiomatic phrase, 'huge as a city', 'a floating city'.

triplici versu, 'triple tier', *versus* being a 'line' of oars. Vergil here describes of course the well-known trireme, though (as often happens in his descriptions) it does not belong to the heroic times.

120. *terno*, 85.

121. *Sergia*, a patrician gens distinguished in the early history of Rome, several of them having risen to the consulship. The fact that the notorious Catiline came from this family does not hinder the poet from giving them the honour of a place here.

122. *Centaurus*, the well-known fabled monster, half-man, half-horse. *Scylla*, the six-headed barking sea-monster, mentioned in the *Odyssey*. Vergil imagines several of them, in the rocks of Messina, vi. 286.

123. *Cluenti*, the only one of this family about whom much is known is the disreputable person whom Cicero defended.

[124—285. The boat-race. They start, Gyas first, Cloanthus second, Mnestheus and Sergestus behind. At the rock Cloanthus passes Gyas, who in a rage throws overboard his pilot. Mnestheus and Sergestus race to pass him, but Sergestus sailing too close grounds on the rock, and disables his boat. Cloanthus comes in first by aid of prayer, Mnestheus second, Gyas third. Aeneas distributes the prizes. Last of all comes in Sergestus with his wreck, and receives his prize.]

124. *contra*, 'facing'.

125. *olim*, 'ofttimes'. The word is strictly locative of *olle* or *ille*, and means 'at that time', 'then'; hence its use of past, present, or future.

126. *Cori*, the north-west.

127-8. 'In calm it lies peaceful, and from the still sea rises a meadow, the sunny haunt of sea-fowl'. The line subtly suggesting the calm beauty of the scene described.

Notice *apricis*, transferred epithet, properly applied to the place, then to the fowl who haunt it.

131. *scirent*, final subjunctive, 'that they might know thence to return', i.e. might know that was the turning-point.

136. *intentaque braccia remis*, 'their arms are strained to the oar' (i.e. they sit with their arms well forward and the oar well back to get a quick and good stroke at starting). Then he continues *intenti expectant signum*, 'a-strain they wait the signal', the strain this time being mental, and the change from one to the other quite in Vergil's manner.

137-8. 'The beat of fear tugs at their bounding heart, and eager lust of fame': the intensity and emphasis of the phrase to suit the intensity of the suspense, again very characteristic of V.

141. *versa*, 'upturned', from *verto*: certainly not *verro* as has been suggested.

143. *tridentibus*: the 'beak' (lower part of the prow) was often divided into three points or peaks, one above another.

144. sqq. for the similes, see Preface.

146. *nec sic immissis* are the emphatic words containing the predicate, 'nor borne so fast the teams whereon the drivers shake, &c.'

147. Notice the vivid bit of description *pronique in verbera pendent*, 'leaning forward to lash them'.

149. *inclusa litora*, 'the cliff-bound shores'. There are three stages, the near trees, the cliffs of the shore, and the hills behind.

150. Observe the strange variation, 'the hills struck with the cries rebound', when what he means of course is that 'the cries re-echo from the hills'. Vergil is very fond of such inversions.

151. *primis elabitur undis*, 'skims the waves in front', 'slips out to the front o'er the waves', a compressed and expressive phrase, *undis* being local abl. and *primis* really transferred epithet for *primus*, so common in V. with *medius*, *primus*, *imus*, and adj. of position.

153. *pondere pinus tarda tenet*, another Vergilian accumulated phrase: 'the weighty timbers check his speed' is what he means.

155. *locum superare priorem*, a stretch of meaning of *superare*, less observable in English 'to win the first place'.

157. *iunctis frontibus*, 'with level beaks'.

In the rest of the line, having already emphasised the *equality* of the two boats in the race, he varies the phrase, and says 'and plough the salt seas with their long keel', i.e. the boats are neck and neck, and their long keels parallel behind.

159. *scopulo*, the *saxum* of 124, which was the turning point or *meta*.

162. *quo tantum mihi dexter abis? mihi* is the ethical dative, or dat. of person not directly affected by, but interested in, the action of the verb. 'Prithee, why so far to the right?'

163. *stringat sine palmula*, 'let the blade graze', indirect jussive, *stringat* depending closely on *sine*.

166. *quo diversus abis?* 'whither out of thy course?'

iterum is not part of the speech.

168. *propiora tenentem*, 'nearer the rock': just the danger which he feared. C. says *propiora Gyae*, which is a feebler repetition of *instantem tergo*.

170. *radit iter laevom interior*, a thoroughly Vergilian compressed but clear expression: 'wears to the left close in on the inner course'.

172. *ossibus* (local abl.), conventional seat of deep or strong feeling.

174. *socium*, old form of gen. as in *deum*, *virum*, but rare in adj.

'Forgetful of his own honour and his comrades' safety' simply means that in pitching the pilot overboard he risked both the prize and the boat. So 224 we find the ship beaten, *quoniam spoliata magistro est*.

176. *rector* and *magister*, both predicates, 'himself the pilot he takes the helm, himself the captain', *magister* being the one who has general guidance and control.

177. Strictly he would turn the tiller *away* from the shore when steering close in: but this offers no difficulty in a poet.

179. *madida fluens in veste*, just as we say 'dripping in his wet garb': but in Latin the prep. is a variation of the ordinary phrase.

181. This book is a lighter interlude between the tragedy of IV. and the solemn sublimity of VI.; and we have here almost a touch of humour. See Introduction, *note on the fifth book*.

184. *Mnesthei*, Greek dat.

185. *capit ante locum*, simply 'draws ahead': lit. 'gets position first'.

186. 'Yet not his full boat's length does he lead'. Notice the emphatic *ille*, of which Vergil is rather fond: 'Camilla...non illa colo...adsueta', VII. 805: 'ille quidem hoc cupiens', IX. 796: 'tam magis illa fremens', VII. 787. See below 334, 457.

190. He calls them 'comrades of Hector': the poet's wont is to add details incidentally to the story, and about this detail we know no more. *Troiae sorte suprema*, an effective phrase, 'in Troy's last hour'.

193. 'The Ionian sea' washes Greece and the east coast of Italy and Sicily. *Malea* is S. promontory of Laconia in the Peloponnese, famous for storms. The third book relates how the Trojan fugitives first sailed to Crete, then round Greece to Buthrotum, then across the Adriatic to Italy and Sicily. The line refers to the earlier part of this voyage.

195. 'Yet, oh!'—(if I only could), he means of course: such breaking off short (aposiopesis) being very effective.

196. *hoc vincite*, 'win thus far': *hoc* is cognate accusative. [If *hoc* had been meant to agree with *nefas*, V. would certainly have repeated *hoc* instead of *et*.]

199. *subtrahiturque solum*, 'the watery floor slips under them', a forcible and happy expression.

202. *animi* may be gen. of respect, see 73: or more probably it is an old locative like *domi*, *cordi*, and means simply 'in soul'. It is used not only with a large number of adj. but also with verbs (*ango*, *crucio*, *fallo*, *pendeo*, &c.) where gen. would be unlikely.

203. *spatio subit iniquo*, 'and nears a perilous course', *iniquo* being dat. [It also might be *abl.*, 'and draws near on a perilous course'. V. is fond of such varieties.]

205. The crash and crackling of the splintered wood is well given in the sound.

207. *morantur* simply expresses that they are aground: the real predicate of the clause is given in *clamore*. 'The sailors fast aground rise with loud shouts'.

211. *agmine remorum celeri*, 'with swift beat of oar', *agmen* being a vivid word to describe the *regularly moving line* of oars. This suits the common use, of an army: and the use V. 90 of a snake, as also II. 212 of Laocoon's serpents. So of Tiber, II. 782.

212. *prona petit maria*, 'seeks the headlong seas', i.e. 'makes straight for the open water' away from the rock, *prona* being transferred epithet, describing really their *movement* along the sea.

[Others construe 'sloping' to the shore, which makes obscure and ineffectual sense, and is an unexampled use of the word.]

214. *nidi*, 'brood', as often.

215. *fertur in arva volans*, 'flies to the field', as C. says a general description of what she does, after which follows the detailed description which contains the parallel.

Notice the sound-imitation all through: the checked fluttering in *plausum...ingentem*, and the liquid smoothness of what follows.

216. *tecto*, local abl. without prep. common in V., 'in the cave'.

218. *ipsa*, i.e. 'of her own accord'.

ultima aequora, 'the finish' of the course.

220. 'Struggling on the high rock and in the shallows' is a phrase expressive enough, though *in scopulo alto* perhaps is not perfectly exact. But the picture of the man aground on the rocks with the high crag above him is easily understood.

222. *discentem*, Vergilian variation for 'striving', and more expressive. There is even a certain grim approach to humour about it, a quality which we notice elsewhere in this book, 181, 357.

224. *consequitur*, 'overtakes'.

Notice the abrupt change of subject in *cedit*, where however the sense is not doubtful.

225. 'And now alone is left Cloanthus, close on the goal'.

228. *studiis*, 'with cheers' he means: the word properly meaning 'party-zeal', and so suggesting the excitement of the spectators at a good race.

229—30. 'These brook not to lose [are indignant if they should not keep] an honour won and prize already theirs, and are fain to barter very life for victory: Those their good fortune cheers: their hope becomes their power'. Very terse and forcible lines.

230. *vitanque...pacisci*, in xii. 49 we have *letumque sinas pro laude pacisci* the opposite view of the same idea. *Pacisci* means 'to bargain', and the bargain can be regarded as an exchange of *life* for honour, or *death* for honour.

233. *ponto*, 'towards the sea', dative, according to Vergil's constant use, where in prose would have been used the acc. with prep. See 88.

utrasque, plur. by a poetic stretch of usage for sing. So *utraque tempora*, 855.

234. *in vota vocare*. A Vergilian variation for 'invoke with prayers'.

235. *aequora curro*, 'o'er whose waters I fly', acc. of extent which Vergil is rather fond of using with verbs of motion. So *maria omnia vecti* i. 524, *innare paludem* vi. 369.

237. *voti reus*, technical phrase, 'bound to my vow', i.e. bound to fulfilment.

The gen. is respect.

240. *Nereides*, the sea-nymphs, daughters of the sea-god Nereus.

Phorcus, a son of Pontus and Terra, a sea-god.

Panopea, one of the Nereids.

241. *Portunus*, a Roman sea-god, originally, no doubt, 'the god of Harbourage', named with the Roman unimaginative directness; but when the rich Greek mythology was adopted by Rome, and the identification of Gods began to take place, Portunus was identified with the Greek Melicerta. See Ovid *Fast.* vi. 547, where the story of Melicerta is told at length.

244. 'Son of Anchises', merely one of the stately varieties for the name Aeneas.

247. *in naves ternos*, see 62 for exactly the same usage of prep.

251. 'Round which the broad stripe of Meliboean purple ran in double wave.'

Meliboea, a Thessalian town at the foot of mount Ossa. Verg. borrows the word from Lucretius II. 500 who speaks of '*Meliboeaque fulgens Purpura*'.

Maeander is the well-known winding river in Caria, used metaphorically in Latin, as 'meander' is in English.

252. *intextus*, 'broidered therein': the design was woven into the fabric.

puer regius, the prince Ganymede, who was carried off by the eagle for his beauty to be the cup-bearer of Iuppiter. The scene of the tale is the Mysian mount Ida.

254. 'The swift armour-bearer of Jove' is the eagle, *minister fulminis* as Horace calls him.

255. *sublimem*; *proleptic* use of the adj. (like 'sucked dry', 'wore it thin'), describing the effect of the verb.

The poet does not tell us how the boy was represented both 'wearying the stags', and 'snatched aloft by the eagle': prob. as C. suggests, there were two scenes embroidered.

256—7. Observe the vividness of these two touches in the picture.

259. Vergil calls it a 'cuirass knitted of smooth links and triple thread of gold' after his elaborate manner: but the *aurum* and *hami* are the same thing. It is what is called *hendiadys*, an idea presented in two ways.

260. *Demoleos*, an unknown Greek, not in the *Iliad*.

261. *Simoenta*, Greek acc. of *Simois* (Σιμόεις), the famous river of the Troad. Observe the Greek rhythm (long vowel not elided) of 'sub Ilio alto': so *te*, *amicæ*, *nequivi*, VI. 507: *Parrhasio Euandro* XI. 31.

262. *donat habere*, Greek use of infin. Explanatory (*epexegetic* as they call it) of the verb: Cf. δῶκε λαβεῖν, δῶκε φέρεσθαι.

264. *connixi humeris*, 'labouring shoulder to shoulder'. lit. 'with shoulders'.

265. *cursu agebat* (abl. of manner), 'chased amain'.

266. *lebetas*, λέβητας, 'cauldrons'.

269. *taenis*, contracted abl. from *taenia*, 'band'.

271. The rhythm and run of the line would lead us to take *ordine uno* with *debilis*, 'one line of oars disabled' rather than with *agebat* 'was rowing crippled with one bank of oars': though either is obviously sense.

273. *viae in aggere*, 'on the piled roadway', the high road embanked as it goes over plain or marshy place.

276. *fugiens* describes the effort: *nequiquam* shews it is vain.

278. *arduus*, 'aloft', adj. and personal, as so often instead of adv. with words describing position. See 151.

pars volnere...plicantem, description elaborated in Vergil's effective way, 'half lamed with wounds clogs his way, as he struggles with knotty spires and coils upon himself'.

nixantem, alii *nexantem*, but the first gives really the stronger and more emphatic sense, is more likely to have been corrupted, and is rather better supported. *nexantem* would have been rather too near *plicantem* in sense.

281 is not a meaningless repetition, for the sense is 'Yet sails she tries, and with sails she succeeds'. The emphatic position of *vela*, *velis* is quite right, as opposed to the futile *remigium*.

282. *promisso*, the promise apparently being that all who tried should receive something. *Servatam ob navem laetus* however looks as if Aeneas might have naturally refused the prize to the wrecked boat, but relented in his favour.

284. *operum Minervae*, weaving, spinning, and embroidery. Observe *datur* with *-ur* long by the stress of the foot coming on it (*arsis*).

285. *Cressa*, 'a Cretan'. *genus*, acc. respect.

[286—361. The foot-race. They start: Nisus and Euryalus, Dioces, Salius, Patron, Helymus, Panopes. Nisus first, Salius second, Euryalus third. Nisus slips in some blood, and falls, but trips Salius, and wins the prize for his friend. Aeneas consoles Salius, and Nisus also.]

286. *misso*, 'over', *mitto* often in poetry for *omitto*.

288. *theatri circus*, 'the round of a theatre'. V. after his manner uses the well known and significant words in a slightly unusual connexion.

289. *quo se...tulit*, 'thither the prince repaired with many thousands attending, to the midst of the seats'. *consessu*, abl. of place closely with *medium*, a variation for *in consessum medium*: the word might mean 'the seated throng', but if so here would be anticipatory, as they were only *going* to the seats: so the sense given is more likely. Notice that *medium* is proleptic describing the *result* of *tulit*.

[Others make *consessu* dat., a rather harsher structure with the same sense.]

290. *exstructo*, 'on a raised throne', abl. of place again. The word originally part. is used as subst.

291. *velint*, subj. due to *consecutive* (or to use a more precise word, *generic*) sense of *qui*, 'any who may wish', 'whosoe'er wishes'.

293. *Sicani*, note on 24.

294. For these broken lines see Introduction, note on book v.

296. *amore pio*, 'fair love' (M): the word suggests the deep and pure love of close kindred, though these are only comrades.

299. *Tegeaeae*, 'of Tegea', city of Arcadia in central Peloponnese.

300. *Helymus*, 73. The other names are most probably adopted by V. out of the earlier poets, though he is apparently often free in his handling of the traditions.

Trinacrii, 'Sicilian' from Trinacria a name of Sicily, lit. 'three-cornered': probably really a corruption of old Homeric word *Θρινακτῆ* with which the island was identified.

302. *fama obscura recondit*, 'whom rumour dim doth hide' (M). Observe the self-contradiction of the phrase for the sake of epigrammatic effect (oxymoron). Their fame was obscurity.

306. *Cnosia*, 'Cretan' from Cnosus, old town near the N. coast of Crete. The modern Candia is not far from the site of Cnosus.

307. *caelatum argento*, 'carved with silver' probably means 'silver-chased', i.e. that the haft of the axe was adorned with silver devices.

ferre, 'to bear' goes with *dabo*, and is epexegetic inf. after the Greek. See note on 262.

309. *caput nectentur*, 'shall have their head twined'. *caput* may be acc. respect; but Vergil is so fond of the objective accusative after passives, in imitation of Greek middle and passive use (e.g. *προβάλλομαι τὴν ἀσπίδα*, 'I put my shield in front of me', *med.* and *ἐπιτέτραμμαι τὴν ἀρχήν*, 'I have had the rule entrusted to me', *pass.*), that this is probably to be referred to such imitation. We have many instances where the acc. resp. is impossible, and the other must be the true explanation. e.g. *curru subiuncta leones* X. 157, *per pedes traiectus lora* II. 272, *os impressa toro* IV. 659, *suspensi loculos lacerto* Hor. S. I. 6. 74. The same elastic use of object. accusative after passive is common in English. 'He is well taken care of', 'I was never done justice to'. 'We were shown the way.'

In 269 *evincti tempora* may be the same constr.: though this also may be acc. respect, and the same doubt may be raised about *saturata dolorem* 608, though I prefer to take it as the Greek constr.

310. *phaleris*, 'trappings'.

311. *Amazoniam*, the Amazons, the famous female warriors, are only cursorily mentioned in the *Iliad*, III. 188, but are spoken of by Vergil as having fought before Troy under their leader Penthesilea, I. 490. They were noted archers.

313. 'The buckle clasps it with its smooth gem' is a Vergilian elaboration of phrase, the *gem* and the *buckle* being the same: compare 'telis volatile ferrum' VIII. 694, 'horrescit seges ensibus' VII. 526, 'virgulta sonantia lauro', &c. See note on 259.

[*fibula* is fig-bula, 'the fasten-thing'. Cf. *ta-bula*, 'the spread out thing', &c.]

316. *corripiunt spatia*. Lit. 'snatch' the course, a favourite emphatic phrase of V. for 'speed along' the course. So *rapio cursum*, *rapio viam*, &c.

317. *ultima signant*, 'their eyes mark out the goal', a good description of the straining eager expression of starting runners. [The other int. 'others mark out the goal', adopted by C. in his notes, though abandoned in his translation, is very unlikely with its intolerable change of subject.]

320. The comm. quote this phrase from Cicero (*Brut.* 47) 'Proxumus sed longo intervallo tamen proximus'; perhaps it was already proverbial.

323. *sub ipso*, 'close behind him'. The *ipse* only makes the proximity greater: 'close to the man himself'. So of motion, with acc. 327.

324. *calcemque terit iam calce*, 'rubs heel to heel', i.e. foot to foot. [C.'s suggestion that the *heel* of the hind man's front foot touched the heel of the front man's hind foot is surely absurd.]

325—6. 'And if the course were longer, he would slip by to the front and pass him, or leave the race drawn'.

This must be the meaning, and we must adopt the common alteration *ambiguumve* for the MSS. reading *ambignumque*. [Henry and C. retain the MSS. and construe... 'pass him, and leave behind him who

is now doubtful', a very harsh and obscure construction. The Homeric parallel which C. quotes to support his view, τῷ κέν μιν παρέλασσ', οὐδ' ἀμφήριστον ἔθηκεν, seems to me to make for the other int., as it merely suggests to Vergil the antithesis between a *clear victory* and a *dead heat*; which antithesis he has worked in, *with a variation* as usual.]

Observe the vivid use of the primary subjunctive, as if it were a condition still realisable: i.e. as if the race were being now run before our eyes. So XI. 912, *continuo ineant fagnas, nī Phœbus tinguat equos...*

327. Observe *finis* fem., a late use: cf. *la fin* in French.

329. *ut forte*, not 'where', but 'as it chanced that', a loose use of *ut* giving the *circumstances*: Vergil is fond of this. Cf. VII. 509 *ut forte scindebat*, XII. 270 *ut forte constiterant*, XII. 488 *uti forte gerebat*. So below line 388 and especially 667, where the true nature of this *ut* is shewn by the following *sic*.

330. *fusus*, the blood, of course.

332. 'Kept not his stumbling step as he trod the place', phrase elaborated in V.'s manner: *titubata* and *haud tenuit* two stages of the fall.

Observe the *passive* *titubata*; Verg. is rather given to the use of intrans. participles passive, as though from transitive verbs: probably an archaism.

333. *sacro*, being victim's blood.

334. *ille*, 186.

336. *arena*, by a stretch for 'soil': perhaps, as Wag. Con. say, the suggestion is of the circus.

337. *emicat*, 'darts forth', expressive word. Observe *-us* long in *arsis* before vowel.

339. Notice the characteristic variation of phrase, 'Diores *is* the third prize'.

340. *ora prima patrum*, another Vergilianism for 'the gazing sires in the front'.

342. *reddi poscit*, common poetical stretch of construction for the prose *ut redderetur*.

344. A beautiful line: 'And valour lovelier to view in so fair a form'. Notice Vergil's sure poetic touch in the bold word *veniens*, as though the strength and beauty offered itself for approval.

345. *proclamat*, 'calls aloud'.

346. *subiit palmae*, 'has reached the prize', unusual words after the poet's manner.

347. *reddantur*, ordinary conditional subjunctive: the sense is 'has won the meed in vain, should the first place be given to Salius'. The indicative in apodosis is perfectly natural, owing to the sense, which is a little compressed. If expanded into the strict conditional form it would be: 'he has won the meed, *and his winning would be vain*, if the first place &c.' Such formal irregularities of the conditional sentence, due to rapidity of style or substitution of something else for the proper apodosis, are very common, e.g. *memini numeros si verba tenerem* Ecl. 9. 45, *multa me dehortantur ni studium superet* Sall. J. 31, and below 355 *merui...ni tulisset*.

[C. and W. treat *reddantur* as due to *orat.* obliq. which is inferior sense and very unlikely grammar, as the principal verb *venit* is indicative. Others read *reddentur* and *redduntur*, plainly alterations.]

350. *me liceat*, 'let me be suffered' (jussive). Observe the acc. inf. after *liceat*, in place of ordinary dative.

351. *tergum inmane*, 'monstrous hide', *inmanis* neg. of old adj. *manis*, 'good, kind', (whence the euphemism 'the good' *Manes* for the Departed Spirits,) originally 'horrible', 'savage', hence 'huge', 'mighty'.

Gaetuli, 'African', 51.

352. *villi*, 'shaggy hair'.

355. *laude*, rather a strange Vergilian stretch for 'merit'.

Observe *merui...ni tulisset* on the principle explained 347. *merui*, 'I have earned' implies *habuissem* or some such word, 'I should have won'.

357. Observe again here the approach to humour noticed in 181. Nisus woe-begone pleading for a prize with a muddy face, is an object only suited to this lighter book.

358. *olli*: for the form, see 10. The case is unusual, Vergil employing the constr. of *irrideo*, as *rideo* takes acc.

359. *Didymaon*, an unknown or invented artist.

Observe *artes* plur. in concrete sense, just as we say 'the workmanship'; compare for plural *nidi*, 214.

360. The line must mean 'reft by the Greeks from Neptune's sacred portal', as K. W. &c. take it, *Danaïs* being dative of the agent, not unfrequently used after passive participle in imitation of the Greek: e.g. *nilhil tibi relictum*, VI. 509: *mihi iuncta manus*, VIII. 169.

How the shield was recovered from the Greeks by Aeneas before Troy, Verg. does not say.

[362—484. The boxing bout. Dares, a great Trojan boxer, alone offers, and after a pause claims the prize. Acestes urges the aged boxer Entellus to compete, who reluctantly agrees, and challenges Dares. Dares eluding a blow, Entellus falls heavily, and exasperated thereby beats Dares all over the field. Aeneas stops the fight. Entellus slays with a blow the prize ox to Eryx his hero-patron.]

363. *praesens* might mean simply 'ready', 'present', in its original and common sense: but Vergil so often uses it to mean 'active', 'powerful', of gods, and semidivine personages, that this is probably the real suggestion of the word, even when used of the boxers: 'who-c'er has valour and strong spirit in his breast'. Cf. *praesenti marte*, VIII. 495, and especially, *si quid praesentius audes*, XII. 152.

366. *velatum auro vittisque*, 'clad with gold and fillets'; he does not say how the gold was put on: the common way was to gild the horns, and if he means this the phrase is rather obscure and strained.

Observe the alliteration of the v's: Vergil is especially fond of this.

368. *vastis cum viribus effert ora*, 'with his huge strength appears': not for *vastis viribus* instr. abl., for the meaning is not 'he comes forth mightily' but 'he comes forth mighty', 'huge bulk and all', which the *cum* is required to express.

370. (*Paris*, son of Priam, the seducer of Helen and cause of the Trojan war.)

372. I have followed C. in putting no comma at *corpore*: the pride was of birth and bulk combined: moreover *se ferre* is not exactly 'boasting', but rather 'displaying oneself', and is more appropriate to obvious visible qualities like size and strength. 'Stalked to the field a giant huge, of the Asian blood of Amycus'.

Butes, not known.

Amycus, king of the Bithynian tribe the *Bebryces*; whose fight with Pollux is related in a well-known idyll of Theocritus (xxii).

380. *alacris*, a varied form for *alacer*, which V. does not use. So vi. 685, '*alacris palmas utrasque tetendit*'.

excedere palma, 'were yielding the prize', slightly stretched use of words but meaning obvious.

384. *quae finis standi* (observe *finis* fem. cf. 327), 'what end shall be of standing here', i.e. how long must I wait?

385. *ore fremebant*, 'shouted applause': for the Trojan thus walked over the course.

387. *gravis castigat*, variation (as often) for adv. *graviter*, 'chides hardly'.

Entellus, another Vergilian personage not appearing elsewhere.

388. *ut...consederat*, 'seated as he was', exactly as 329.

389. 'Once bravest, and for nought', if you don't challenge him.

391. *nobis*, the ethical dat., which points the scorn of the question, 'where shall we find that god thy master Eryx, so idly vaunted?'

Eryx 24: the word *deus* loosely but naturally applied to Venus' son.

394. *gloria*, by a stretch of usage for 'ambition'.

395. *sed enim*, 'but indeed', an older use of *enim* as an emphatic or demonstrative particle, like Greek ἀλλὰ γάρ. So I. 19, II. 164.

gelidus...tardante...hebet...frigent...effetae, a good example of Vergil's accumulation of phrase.

397. *improbis iste*, 'yon unseemly boaster'.

iste always refers to person addressed, 'that you speak of', 'that by you', &c., so here, addressing Acestes, he says '*Your* unseemly one', i.e. 'the one you urge me to fight'.

398. *si foret*, 'had I now had'. The regular meaning of *impf. condit.* 51.

401. *caestus*, a strip of hide, tanned or raw, wound round the hand and weighted with iron or lead (405): a deadly kind of boxing-glove, to *increase* the force of the blows.

403. *intendere*, prop. 'to stretch on'; so *vincula collo intendunt* (II. 236) is an example of the regular and original construction: then by a very natural extension the verb becomes transitive to the other object (just as *circumdo* is used with *manus collo* or *manibus collum*) and means 'to bind'; so *locum sertis intendere*, ('surround',) IV. 506. So also *innecto palmas armis*, 425.

terga, 'hide', as above.

406. *longeque recusat*, 'shrinks back afar'. *recusat* a good instance of the way V. employs the unusual word.

407. 'The weight and the huge coils themselves of the thongs', a highly elaborated or artificial phrase for 'the huge and heavy coiled thongs'.

410. *caestus et arma*, hendiadys, 259 the second word being more general than the first.

411. 'The fatal battle', so called because Aeneas' half-brother Eryx was slain by Hercules.

414. *Alciden*, common poetic name for Hercules, since Alcaeus was father of Amphitryon, whose wife was Alcmene mother of Hercules.

414. *his ego suetus*, 'to these I was inured', *his* being dat. This is less harsh than keeping *his* abl. instr. like the first one, and supplying verbs.

418. *probat auctor Acestes*, generally taken to mean, 'Acestes my supporter sanctions', but it is better to take *auctor* predicate (as in 17, *Iuppiter auctor spondeat*), 'if the word of Acestes approves', (lit. if A. sanctions with his authority, as a backer or supporter.)

422. This almost overloaded line is meant to impress the reader with an idea of the big-boned, brawny warrior.

The extra syllable in *lacertosque* cut off before *exiit* adds to the lumbering effect.

425. For constr. of the verb, see 403.

426. *in digitos arrectus*, 'on tiptoe' each arose and stood.

429. *inmiscentque manus manibus*, 'and mingle their hands', i.e. 'spar with their hands'.

pugnam lacessunt, 'provoke the fight', rather unusual phrase, but obvious meaning.

430. *pedum motu* plainly describes his agility, as opposed to the other's solid weight. (C.'s notion of 'tripping up' is inappropriate.)

fretus iuventa, 'strong in his youth', *frē-tus* connected with *frenum*, *fīr-mus*, *fēr-ox*, &c.

432. *genua*, scanned as two syllables (gen-ua): so *pariete*, *ariete*, *tenua* are dactyls in V.

434. *pectore vastos dant sonitus*: the nom. to *ingeminant*, and therefore to *dant*, is probably *virī*, or else the line would be very harsh in its connexion with 433. That being so, the phrase must mean 'they deal heavy blows on their breasts', which is certainly a strained use of language.

If *multa* be taken nom. to *ingeminant* to avoid this, it will be: 'many blows rain on their hollow flank, many resound on their breast': a rather easier structure, though probably Vergil meant the other: especially as he uses *ingeminant* again transitive 457.

In either case *pectore* is local abl.

437. 'Heavy and unmoved stands Entellus in one set strain'. *nisus* (a bold word after V.'s manner) describing the fixed strain of the muscles in the firmly planted attitude.

438. *corpore*, i.e. by moving his body without moving his feet: 'by nimble turn'. The comm. quote Cic. (*Cat.* 1. 6) 'Tuas petitiones parva declinatione, et, ut aiunt, *corpore effugi*'.

exit, 'eludes': by the common stretch of usage, by which intransitive verbs with some other case (here *abl.*) get a secondary transitive meaning with *acc.* So *excedo*, *elabor*, *evado*, *erumpo*, *enitor*, &c. are found with *acc.*

439. *molibus*, 'engines'.

444. *a vertice*, 'from above'. So of a wave i. 114 'ingens a vertice pontus ferit'.

446. *ultro*, a good example of the expressiveness of this word: here it means 'himself overborne' by the force of *his own* blow, not felled by the other: quite in accordance with the proper meaning of the word explained 55.

448. *cava*, 'hollow' and so weakened.

Erymantho, (*abl. local.*) a mountain of Arcadia.

449. *Ida*, the famous mount in the Troad.

451. *it clamor caelo*, 'the shout rises to heaven;' *caelo*, the poet. *dat.* of the recipient, a common Vergilian variation for *ad* with *acc.*: see on 88.

456. 'chases him all over the plain': *aequor*, 'the level' whether land (as here) or as commonly the sea.

The *abl.* is the common local *abl.*

457. *ille*, grammatically superfluous, used with demonstrative emphasis 'now behold! with his left', see 186, 334.

458. 'thick as the hail wherewith the storm-clouds rattle on the roof'.

460. *creber*, obvious instance of transferred epithet.

pulsat, 'belabours' 'plies with blows'.

Dareta, the other Greek form instead of *Daren* 456.

463. *eripuit*, 'rescued'.

465. 'Seest thou not that here is another strength, and that the god's favour is changed?' i.e. that Entellus is fighting with the gods on his side, esp. Eryx his master. This seems the simplest way of taking it, and suits *cede deo*, and the offering 483.

Observe *non* for *nonne* as often in poetry.

468. Notice Vergil's relentless force in describing horrors: 'dragging his faint knees, lolling his head from side to side, spitting out gory clots and teeth mingled with blood, &c.'. He has copied it no doubt from Homer, but he has even added details: the most horrid of all 'mixtosque in sanguine dentes' is his own.

475. *quae fuerint*, (*subj.* of indirect question) 'what my strength was' you may judge by what still it is.

476. *servetis revocatum*, mere repetition 'the rescued Dares you recall'.

479. *libravit*, 'swung': properly 'to balance', then of the weighty and balanced blow, by a not unnatural stretch.

480. 'dashed (the thong) among the bones and shattered out the brains'. Again the forcible-horrible noticed on 468.

481. The sudden solid heavy fall is well given by the almost grotesque rhythm with the weighty common monosyllable *bos* at the end.

483. *meliores*: it has been suggested that it was perhaps a custom, when a victim was substituted for another, to call it 'a better life' when offering it to the god. It would be natural, to reconcile the god to the substitution. And undoubtedly if the vigour of the victim was in point, the prize ox was 'a better life' than the battered Dares.

484. *caestus artemque*, V. is fond of such combination of abstract and concrete. So *ferro et arte* VIII. 226; *sedem et secreta*, *ib.* 463, *artem arcumque*, below 521.

[485—544. The archery. Hippocoon, Mnesteus, Eurytion, and Acestes shoot at a bird tied to a mast. The first hits the mast, the second cuts the string, the third pierces the bird. Acestes fires into the air, but his arrow catches fire, a great omen. Aeneas welcomes the sign and loads him with gifts, the others receive prizes in order of desert.]

486. *velint*, 291.

487. *Seresti*, one of the companions of Aeneas.

488. *traiecto in fune*, 'on a rope passed round her' a variation for the more ordinary *traiectum fune*.

489. *quo tendant*, final, 'a mark for the bolt'.

490. *sortem*, 'the lot' used collectively.

492. *primus exit locus*, 'first leaps out the lot of...' *locus*, 'the post assigned', and so the lot which assigns.

496. *iussus*, we learn from the Iliad that a treaty had been framed between Greeks and Trojans, when it was broken by Pandarus shooting an arrow at Menelaus.

498. *subsedir*, 'lay still'.

504. 'And flew straight at the mast and pierced the shaft'.

arbor, an unusual word for the 'mast', but very like Vergil.

505. We should say 'fluttered in fear'. Vergil characteristically says 'feared affrighted with her wings'.

507. *adducto*, 'drawn home' the drawing hand close to his breast.

510. 'knots and hempen band' hendiadys, see 259.

511. 'in which her foot entangled she hung from the tall mast'.

pedem, acc. after passive partic. on the principle explain 309. (This is the passive form, like *ἐπιτετραμμένος τὴν ἀρχήν*, not the middle form). In prose it would be *innexo pede*.

512. *notos atque...in nubila* 'off to the south winds and the black clouds'. This is sometimes called *anastrophe* of the preposition: where there are two phrases conjoined the latter only having the prep. which is therefore supposed to *take effect backwards*.

The real fact is no doubt that originally the *case* expresses the relation required generally, the prep. only defining it more specifically. Thus in Homer. we find *ἡ ἀλὸς ἢ ἐπὶ γῆς*; and it is not right to say *ἐπὶ* governs *ἀλός*: *ἀλός* expresses the *place where* vaguely, *ἐπὶ γῆς* the *place whereon*.

This use once established, an artificial poet like Vergil will put the first of two nouns without a preposition in cases where only the appearance of the preposition with the second can justify it.

So '*quas ego te terras et quanta per aequora vectum*' VI. 692: you could not say '*quas terras vectum*' alone.

513. 'his bow long ready, and his arrow stretched' *tela*, poetic use of plural for singular, see 81.

517. A pretty imaginative touch: the poor bird's life is 'left in the stars of heaven': the dead flesh falls back to the cruel earth.

519. *superabat*, often in V. for 'remained' *supererat*.

521. *pater*, added in a kind of apposition late in the sentence: V. is fond of such added touches. So *pater* 130, *virgo* 610, *mater* VIII. 370.

Observe *e* long of *pater*, the old quantity (as we see in *πατήρ*) asisted by the stress (arsis) of the foot.

Notice also *artem arcumque*, abstract and concrete, 484.

522-4. A very obscure passage. 'Here a sudden wonder befel, hereafter to be a mighty sign: the vast issue afterward taught them, and awful seers sang their words of boding—too late'. This looks as if it meant a sudden wonder befel (the burning arrow) which boded ill, as the event showed, and the seers warned them in vain' but he entirely omits to explain what the 'evil foreboded' was.

Any number of guesses have been made, but they are only guesses: Probably the tradition was one well-known to Vergil's readers or hearers.

523. *augurio*, dat. predicative 'as an augury'.

526. *tenuisque recessit consumpta in ventos*, characteristically elaborated expression 'wasting faded thin into the air'.

527. *refixa*, 'loosened' a fine word.

528. *crinemque volantia ducunt*, 'and trail their locks as they fly'.

crinis, an obvious metaphor for the trail of a shooting star: the word *comet* means 'hairy'.

529. *haesere*, 'were aghast'.

530. *nec...abnuvit*, 'great Aeneas welcomed the sign'.

534. *exsortem ducere honorem*, best taken with Forb. Con. W. 'that thou should'st win a special honour', *exsortem* like *ἐξάλπερον δώρημα* 'chosen out of the spoil before the lot-drawing': *ducere* as K. remarks is rather an odd word: but perhaps, as prizes were so often animals, not unnaturally extended to other prizes.

537. *in magno munere*, 'as a noble gift'. the strange use of *in* is due to *munere* being used in an abstract way: just as we say 'in honour' 'in reward' 'in consideration'. So again, rather easier, *tantarum in munere laudum* VIII. 273.

Cisseus, a Thracian King, father of Hecuba wife of Priam.

538. *ferre*, epexegetic inf. 262.

541. *praelato invidit honori*, 'grudge the preference': strictly speaking it was Acestes and not the honour which was *praelatus*, but such a variation is quite Vergilian.

542. Observe the poetic use of *quamvis* with indic.

552. *proximus donis*, 'next in gifts' *donis* the common abl. of respect.

[C. takes it dat. but *ingredior* is always used with acc. e.g. *res ingredior* G II. 175.]

[545—603. Aeneas calls Ascanius and his comrades to display cavalry manœuvres. The boys gaily dressed, in three troops enact sham fights before their admiring parents. Their many movements

compared to the Labyrinth. The game still remains, called *ludus Troianus*.]

545. *certamen*, is best taken with W., L. L. not of the archery but of the whole games 'before the games were ended' i.e. before the company was dispersed.

546. *custodem*, 'guardian', a servant who attended children.

547. *Epytides*, not mentioned elsewhere. The name is from Homer II. XVII. 323, where he is herald of Anchises. The name means 'son of the loud-voiced one'.

549. *cursus instruxit equorum* (slightly unusual phraseology, as so often in V.: *instruere equitatum*, being the prose phrase) 'has marshalled the movements of his horse.'

550. *ducat...dic*, 'bid him bring' indirect jussive, common in Vergil, see 60.

avo, lit. 'for his grandsire' i.e. 'in his honour'.

552. *campos esse patentes*, 'the plain be cleared'.

553. This equestrian exercise a kind of sham-fight on horseback, was a Roman military sport for youths which Augustus had recently revived at Rome. The description is not only graceful in itself, and a pleasing contrast to the more serious sports which precede, especially the gory boxing-match, but also was a well contrived compliment to Augustus.

pariter, 'in even line' (C.).

555. *mirata*, 'admiring'. Vergil uses thus the past participles of the deponent verbs without any notion of *pastness* in them, perhaps in imitation of the Greek aorists: so *per aequora vectis* (G. I, 206). *cantu solata laborem*, (*ib.* 293) *laetis operatus in herbis*, (*ib.* 339).

556. 'The hair of all is duly bound by chaplet of clipt leaves' must be the meaning of the line. Since however Ascanius (673) has a helmet, the comm. are much exercised to reconcile the helmet and the chaplet.

Either Vergil uses *coma pressa* with strange looseness, meaning the chaplet was over the helmet, (as vii. 751 *fronde super galeam comptus*), and omits to mention the helmet (G. W. Ladewig): or, as the words would incline one to think, he conceives them here without helmets, and a hundred lines further has forgotten it. In any case it is impossible they should have on both helmet and chaplet next the hair, (as Con. Ken.).

in morem, like *in numerum*, VII. 453, *in orbem*, *ib.* 673.

558. *pectore summo per collum*, i.e. low on the neck or high on the breast.

560. *terni*, usually taken to mean *tres*, like *quina armenta*, VIII. 538. But there is no reason why it should not be strictly taken 'three leaders for each troop': then there will be three troops, commanded by *magistri* (whose names he gives), and each troop divided into three companies under three *ductores*¹.

562. *agmine partito*, 'parted into 3' he plainly means.

564. *referens*, 'recalling' the name: i.e. 'called after him'.

Polites, son of Priam, killed in the sack of Troy, II. 533.

¹ This explanation I take from a note on the passage by Mr F. P. Simpson in the *Journal of Philology*: Mr Simpson also gives an ingenious theory of the actual movements.

565. *actura Italos*, i.e. 'to rear his race in Italy'.

566. *albis bicolor maculis*, 'pied with white spots'. Observe the emphatic repetition of *albus* in prominent places.

568. *Atii*, the gens whence came Atia, wife of C. Octavius and mother of Augustus: for whose sake clearly the line is written. So the next line gracefully typifies the connexion between the *Atia* and *Julia* gens.

571. *Sidonio*, Dido being of Phoenician race.

572. *esse*, Greek epexegetic inf.

576. *veterum parentum*, 'their sires of old', the boys having the features of their race.

577. 'scanned the whole throng and their gazing friends'.

578. *in equis*, 'on horseback': but observe that V. according to his wont has varied the phrase: with *lustravere* it would in ordinary Latin be *ex equis*.

580. 'Even they part, the threefold troop divide and draw into bands apart, and at the summons wheel, and charge with levelled spear': i.e. each *agmen* divides into three *chori*, see note on 560: the phrases are elaborated as usual. This is better than the ordinary interpretation, which makes *diductis choris* practically equivalent to *agmina solvere*.

pares describes the symmetry of the movement, which constituted its beauty.

582. *infestus* (*in-fen-* 'to strike') properly 'struck against', so often 'aimed', 'directed', of hostile weapons, or charge, or blows, &c. *infensus* (587) is but another form of the same participle.

584. *adversi spatii*, 'opposite ways': *spatia* is however strictly the ground they cover, the course their evolutions are made over.

alternos orbibus orbes impediunt, 'this side and that wind their wheeling circles', the confusing mazes of movement admirably suggested by the forcible but strained phrase.

587. *pariter feruntur* together: 'ride united'. *infensus*, 582.

588. The story was that Daedalus was a friend of Minos, king of Crete. Pasiphae the queen by the wrath of Poseidon was made to conceive by a bull, and brought forth the monster Minotaur, half man half bull: Daedalus by his art built the labyrinth for the Minotaur's dwelling, a place which baffled all attempts to enter it. This building is called (VI. 27) *labor ille domus et inextricabilis error*.

589. 'A woven way betwixt blind walls, dark mystery of a thousand paths, a maze to baffle search, without clue or hope of return', lines artificial and elaborate and yet effective in a high degree.

textum suggests at once the building and the winding nature of it.

signa sequendi, the marks by which the way in was tried.

error is the maze, described abstractly as 'bewilderment'.

591. *falleret*, subj. final after *qua*, lit. 'where'. It might be simply due to *orat. obl.*, but the other makes rather better sense.

594. Observe the beautiful and picturesque touch *delphinum similes* after the bewildering description of the maze.

596. *Carpathium*, the sea between Crete and Asia minor.

Libycum, the sea off N. coast of Africa. *luduntque per undas*, an oversight after *ludo*.

597. *Alba Longa*, the early community on the Alban hills, which, according to tradition, was the forerunner of the Roman state. It was the seat of the Roman power after Aeneas, acc. to Vergil.

601. *patrium*, because handed down from Aeneas onward.

honorem, 'observance': having been originally in honour of Anchises: the word is suitable enough.

602. *pueri*, the expression is unusual and Vergilian: he means to say 'Troy the sport is called, Trojan the troop', only instead of 'sport' he puts the boys who play it.

To put comma at *nunc* (as Forb. Wag. Goss. K.) spoils the run of the line: makes the singular *dicitur* harsh: and destroys the emphasis of *Troianum*.

603. *hac-tenus*, divided, as often.

[604—699. Meanwhile Iuno sends Iris to urge the matrons to burn the fleet. Pyrgo assures them it is no mortal woman who speaks: Iris disappears on a rainbow. They then bring out fire and burn the ships, but are quieted by Ascanius. The flames still continue, till Aeneas prays Iuppiter to stay them, who sends a sudden storm and saves all the fleet but four.]

604. *fidem mutata novavit*, a very artificial and unusual expression.

'Here first Fortune shifted and forsook her faith'. Perhaps the use of *novare* with *res* in the sense of 'disturb', 'overthrow' may help us to understand this usage.

605. 'Pay to the tomb appointed rites'. *tumulo* being the dat. of recipient where in prose one would have *præp.*

608. 'Deeply plotting, her ancient wrath as yet unsated'.

saturata dolorem, probably the Greek constr. of object-acc. after passive, see 309.

609. *mille coloribus*, abl. of quality or description: the order rather bold and fresh.

610. *virgo*: for the position see 521.

613. *secretæ*, 'apart', its proper meaning.

acta, Greek word ἀκτῇ [ἀγ- 'break', place where waves break] 'beach'.

615. 'Alas, what many waters, what weary tracts of sea remain!' the interjectional acc. inf. expresses emotion. Cf. 'Mene incepto desistere victam', I. 37.

618. *haud ignara nocendi*, 'well skilled in working ill'. If, as C. says, this phrase is suggested by the Homeric ὀλοφῶνεια εἰδώς, it has not quite the same meaning: the Homeric εἰδώς includes *purpose*.

620. *Tmarii*, adj. of *Tmarus*, mountain in Epirus near Dodona. If we have to account for her having joined Aeneas, we may remember that he visited Helenus at Buthrotum, III. 294.

Others read *Ismarii* from *Ismaros*, a Mt. in Thrace.

Beroe was a Trojan woman, 646.

621. *fuissent*, usually explained as *causal* 'since she had had': but K. seems right in explaining it as *virtually oblique*, expressing Iris' thoughts: 'Remembering how once she had had race and name and sons'.

622. *mediam se infert*, Vergilian for 'she joins the throng'.
623. 'Ah hapless ones, for that no Grecian hand in war dragged you to death'. *quas...traxerit*, causal subj.
626. *vertitur*, simply 'is passing': the word suggesting the *circle* of the seasons.
627. *cum...ferimur*, notice this special use of *cum*: 'the seventh summer *since we have been wandering*', the English requires us to say: the *cum* in Latin has a vague extended reference to *all the time*, and the present *ferimur* is like the use of the present with *iam dudum*.
628. *emensae*, 'having traversed': the *sidera* used by a figure which is natural enough for 'regions'.
630. *iacere*, 'to heap', used of *agger*, or *moles*, *tumulus*, and suggests rapid building.
633. 'Shall ne'er again the name of Trojan walls be heard?' *di-centur*, Vergilian refinement for 'be', 'be built'.
636. *Cassandra*, daughter of Priamus king of Troy, a prophetess inspired by Apollo but disbelieved, *dei iussu non unquam credita Teucris*, II. 247.
638. *tempus agi res*, 'tis time for action': It is common to use the *active* inf. after *tempus*, and this is a stretch (by analogy) of that construction.
639. 'Nor with such portents may we delay'. *prodigiis*, probably abl. of circumstances.
- quattuor arae*, raised by the four captains (115), says Servius.
641. *infensum*, 'fatal', 'threatening': for the word see 582.
642. *connixa coruscat*, 'with huge effort brandishes': see 264.
645. *nutrix*, 'the nurse', or strictly speaking the *wet* nurse, a person of much more position and importance than a mere attendant. So VII. 1, Aeneas buries his *nutrix* with solemnity and honour at Caieta.
646. *Rhoeteum*, a promontory of Troad, N. of Troy: the adj. is one of the numerous words for 'Trojan'.
648. 'What a proud mien and glance, what tone, what majesty of gait'. So Horace, *S.* II. 3. 311. 'Spiritus et incessus'.
651. *quod sola careret* '(at the thought) that she alone missed such observance'. Subj. of virtual orat. obliq.
654. *malignis*, 'evil', meditating mischief, though as yet hesitating.
655. 'Poised betwixt hapless love of the land they have won, and the realm that called them with the voice of fate', i.e. betwixt Sicily where they longed to stay, and Italy where a kingdom awaited them.
657. *paribus*, 'even'.
660. *focis penetralibus*, 'from the hearths within', i.e. in the houses.
662. *inmissis habenis*, 'unbridled', a common metaphor, e.g. VI. 1. *classique inmittit habenas*. So in English *curb*, *bridle*, *rein* are almost worn out metaphors.
663. *pictas abiete puppes*, 'painted pine-sterns', a typical Vergilian variation of structure: instead of saying 'of painted pine' he says 'painted with', or 'in respect of pine'. Compare *sopitas ignibus aras*, VIII. 542. *virgulta sonantia lauro* XII. 522. *turbidus imber aqua*, inf. 696.
664. *cuneos*, 'wedges', i.e. the blocks of seats in the amphitheatre, so called from their shape, being spaces contained between the gangways

that radiated from the centre outwards. Translate 'seats' simply here: *cuneus* suits the Roman amphitheatre, not the Sicilian grassy field.

665. *incensas perfert naves*, 'bears tidings of the ships burnt': construction common enough with *refert*, and V. as usual employs the rarer word.

666. *respiciunt*, 'look back and see', a kind of pregnant sense: compare *saxum circumspicit*, XII. 896, 'looking round espies'.

667. *ut*, see note on 329.

668. *acer equo*, 'spurring his horse': lit. 'nimble with his horse'.

669. 'Nor can his startled guardians stay him'.

673. He takes off his helmet to shew himself more plainly to them, evidently. For the difficulty about the helmet, see note on 556.

677. *sicubi concava furtim Saxa petunt*, a compressed phrase 'steal to the woods and wheresoever be hollow caves'.

678. Notice the force and rapidity of the change produced by Ascanius, as given in this line and a half:—'They loathe the deed and the daylight; sobered they know their own again, and Iuno is banished from their hearts'.

681. *vivit*, 'glows', by a metaphor common in all languages, cf. ζῶνυρπειν.

682. *stuppa*, 'tow', used to caulk the chinks between the timbers.

683. *est*, old corruption of *edit*.

toto corpore, abl. of place, used for variety instead of *per* with acc. 'the mischief sinks through at the hull'.

Notice the fanciful artificial word *pestis*.

685. *abscindere*, historic inf. as it is called: being infinitive it describes action without marking time; and so is used of continued or repeated acts, of rapid stir or confused scenes, or of feelings with no defined end or beginning. 'Rending the clothes' is to us a familiar sign of grief, from the Old Testament.

686. *auxilio*, 'to aid them', dat. of work contemplated, like *decemviri legibus scribundis*, *oleae esui*, &c. A prose writer would have said in *auxilium*.

688. *pietas* seems to be applied to the gods by a transference from its meaning of 'fatherly affection'. The gods will then be regarded as being 'good' to the Trojans as a father is to a son: Aeneas has a claim on them, and they fulfil it, and this is their *pietas*.

'If thy goodness of old regards human sufferings'.

690. 'Rescue from ruin the wasted hopes of Troy'. *tenuis*, 'shrunk', worn thin.

691. *quod superest*, 'what is left of us', after *demitte*. Others (Heyn. Wag.) take it 'which alone is left for you to do': which would require *solum* or *unum*.

694. *sine more*, 'unrestrained', a phrase Vergil uses several times; slightly stretching the meaning of *mos*.

Notice the alliteration of *t*'s and the unusual rhythm of the next line, both suggestive of the clatter and sweep of the storm.

695. *ardua...campi*, 'the heights and levels of the earth'.

696. 'A wild storm of rain black with the cloudy south winds', though Vergil's own expression is even more elaborate: *densus*, properly

applied to clouds, being transferred to the winds that gather them, and *turbidus imber aqua* being a variation after Vergil's own heart for *imber turbidae aquae*.

697. *implentur super* must mean 'filled to overflowing', *super* adverbial. (C. takes it 'from above', but *super* cannot mean that: in cases like *haec super e vallo prospectant*, where it is construed sometimes 'from above' it really means 'up aloft', and describes the position of the subjects.)

semiusta, three syllables, the *i* being treated as a spirant or *j*. So in *ariete, pariete, genua*, (432), *uno eodemque*, two vowels unite into one syllable.

[700—718. Aeneas, downcast at the disaster is consoled by Nautes: who advises to leave the old and unwarlike behind to found a Sicilian city, Acesta.]

701. This favourite line expresses the weight of care by its very sound.

702. The two alternatives are both given with *-ne* instead of *an* for the second: such variation being quite common in poetry.

The subjunctives are of course Deliberative Indirect.

703. Notice the curious theory of *fata*, (whether we give it its original meaning of '*prophecies*' or '*divine decrees*', or its common later meaning '*fates*': in either case it is the destiny divinely foreseen or foretold), describing what awaits the man, but what he *can shirk* if he is coward enough. Compare the Homeric ὑπὲρ μῶρον ἀλγέ' ἔχουσι, implying a similarly partially defined fate.

704. According to the old traditions he was priest of Pallas, who brought the image of the goddess (Palladium) to Rome.

unum, 'above all else'.

Tritonia, Latin version of the Homeric τριτογένεια, a name of Pallas of obscure origin and etymology: perhaps something to do with *water* cf. river *Triton*, lake *Tritonis*, sea goddess *Amphitrite*.

706. Probably *hac responsa dabat* is right, not *haec* as most MSS. give: it is clearer to make Nautes give answers *by his art* (*hac*) than to refer *haec* to Pallas: and nothing is more likely than a corruption of *hac responsa* to *haec*.

'By this he gave oracles of doom, such as the God's great wrath threatened or the ordinance of fate requires.'

The subjunctives are generic (see 291): and the *quae* is grammatically relative to *responsa*, which stands for 'prophecies of events' by a slight stretch of meaning.

This is better than taking *quae...portenderet* indirect question.

711. 'You have your Trojan Acestes, of heavenly birth', see 38.

713. *amissis superant qui navibus*, 'those who are left without ship': (*superant* 'are left over' literally.)

716. *quicquid*, man, woman, or child 'all that thou hast, weak or fearful': such collective neuter is common in Greek: τὰδε μὲν Περσῶν, Aesch. Pers. 1.

717. *habeant sine*, 'let them have' indirect jussive, see 60.

718. *permisso*, i.e. by thee: we might construe 'they with thy leave shall call the town Acesta.'

[719—745. Anchises appears and bids him take Nautes' advice:

then tells him of his coming visit to the shades below, where the future should be revealed to him.]

720. Notice the emphasis laid on *tum vero* by its being deferred till after the participle. Comm. quote similar uses 'Confecto praelio tum vero' 'quo repulso tum vero' from Sallust and Livy: but this is a much stronger instance.

'Fired by such words of his aged friend, *then indeed* he was torn by all distracting thoughts'.

animo, is the easiest and best supported reading: but *animum* may be right, prob. acc. respect.

722. 'How did he come down from *heaven*, if he was in Elysium below?' ask the comm. It is enough to answer that the vision was sent by Iuppiter, '*Imperio Iovis huc venio*'.

728. *pulcherrima*, the variety of transferring the adj. into the relative clause is just in Vergil's manner.

730. *gens dura atque aspera cultu*, 'hardy race and rude of life': but the word *aspera* suggests the absence of *cultus*, so that it is a kind of subtle oxymoron, see 40.

731. Notice *Latio* Vergilian abl. of place, where in prose a prep. would be required.

Ditis, gen. of *Dis*, god of the lower world, the Greek Pluto (Πλούτων): the name in both cases seems to be connected with the word for *wealth*, probably because gold and silver being dug up from the earth seemed to be gifts of the Nether God.

Ditis tamen ante. This rhythm, almost prohibited in the earlier books, becomes much commoner in the later manner of the poet. In Book X. there are several instances of it.

732. *Averna*, properly the lake and grove and cavern near the N. end of the bay of Naples, where there was supposed to be a way down to Hades: see next book. From this it came naturally to mean the lower world itself.

734. *tristesve umbrae*, (a better reading than the more supported *tristes umbrae*, a harsh apposition) might be only another phrase for Tartara; but it probably refers to the regions mentioned VI. 426—540, which are neither Tartara nor Elysium, but are the abode of children, heroes, lovers, innocent suicides, &c.

amoena piorum concilia, 'sweet gatherings of the good', another name for Elysium the abode of the blessed.

735. *Sibylla*, the Cumaean prophetess whom he visits in her cave, VI. 42, and who shews him the way to Hades. [Notice the hiatus...*colo*. *Huc*...after the stop.]

736. *nigrarum*. See note on 97.

737. *quae dentur moenia*, 'what city is destined for thee': i.e. he should hear all about the future Romans and the future Rome. The promise is fulfilled, VI. 756.

738. *torquet*, is probably Vergilian for 'speeding'.

739. 'I feel the cruel breath of the Dawn's panting steeds' a fine line. The superstition of spirits flying at the approach of dawn seems universal.

741. *proripis*, the acc. is easily understood in this excited style.

744. 'The Lar of Pergamus' is the Tutelary spirit of the family, the Founder worshipped, especially in the domestic rite. *Pergameus*, from Troy of course.

cana Vesta, generally taken to mean 'hoary' and so 'ancient': but Vergil applies it twice to Vesta, and once to Fides, and it probably means 'white' 'pure', which seems more poetical.

The hearth or 'shrine' of Vesta, with its never dying fire, was the centre of the family worship, or the worship of the nation regarded as a family. The Vestal fire of Rome was always supposed to have been brought by Aeneas from Troy.

745. *farre pio*, 'sacred meal' the *pius* being transferred (as often) from the person to the thing.

[746—761. Aeneas tells his visions, and they disembark the settlers and mark out the city.]

749. *consiliis*, dat. 'his purpose is not delayed' i.e. by resistance or misgiving on their part.

iussa, 'his bidding', really the same as *consilia* only put from a different point of view.

750. *transcribunt urbi matres*, 'they enrol the matrons in the new town', *transcribo* suggesting the transference from one roll to another, though of course the word is only picturesque: there is no 'roll'.

751. 'Spirits that crave not great renown': he does not condemn them, only they are not heroic; *nil* with *egentes*.

752. *ipsi*, the true followers, opposed to these who desert.

ambesa, 'charred', the *amb-* being the old Latin prep. the same as Greek ἀμφι 'around', found in a few words *ambire*, *ambages*, &c.

753. *rudentesque*, the *que* elided by the opening vowel of the next line, as in 422.

754. 'Few in number, but a spirit strong for war'.

The men (by a poetic freedom) identified with their qualities. So 'flos veterum virtusque virum' viii, 500, quoted by K.

756. Different parts of the city he calls Ilium and Troia.

758. 'And proclaims a court, and gives laws to the elders in council': Vergil delights in putting back the Roman institutions to the heroic age; *forum*, is regularly used for the place of justice: *indico*, of any formal proclamation, as *bellum*, *iustitium*, *supplicationem*, &c.

759. *Erycino in vertice*, 'on the top of Eryx', (adj. used as in *Aeneia nutrix*, vii. 1, *regia coniunx*, vii. 56.) mountain in W. of Sicily, see 24: there was here a famous temple and worship of Venus.

— 760. *Idalia*, from *Idalium* in Cyprus, the home of the Aphrodite worship.

[762—778. Feasts and tears and regrets at parting.]

763. 'The sleeping winds have lulled the waves' (C.). The idea is that the winds, who by their fury excite, can also allay, the waves. Sophocles, *Aj.* 674, ἀῆμα πνευμάτων ἐκόλμισε πόντον, which V. perhaps imitates. So also G. iv. 484, 'vento rota constitit', or again 'nubes retexit montem'.

764. *creber aspirans Auster* 'the freshening breath of the South'.

766. *inter se*, 'each other' according to the regular Latin usage even

with transitive verbs as *amant inter se*, Cic. *Att.* 6, 1, *inter se colent ac diligent*, *Am.* 82, *inter se aspiciabant*, Cato, *III.* 5.

noctemque diemque, some take as the acc. of duration: but 'delay the night and day with embraces' is more poetical and imaginative.

768. *numen*, 'its power too mighty to be borne' a somewhat strange expression but not unlike Vergil. In any case the other reading *nomen* is though easier, yet duller, and less like the poet: and it is less well supported.

769, *fugae*, 'exile' as opposed to the 'home' they had just found.

772. *Eryci*, this is of course the hero Eryx, mentioned 24.

773. *ex ordine*, 'in order due': (as *ex* is used in *ex animo*, *ex sententia*, *ex lege*, 'in accordance with'): *solvi funem* of course means that the moorings are loosed.

774. *caput evinctus*, might be acc. of respect: but more probably it is Vergil's use of acc. of object after passive, see 309.

775-6. Slightly altered from 237.

777. *Prosequitur*, 'escorts' 'attends' them.

779-824. Venus complains that Juno's persecution is too relentless: she begs Neptune to keep them safe on the sea. Neptune reminds her how before he rescued Aeneas from Achilles: he will bring them all safe to Avernus but one. He then flies off in his car over the smoothening sea, and the sea-gods and nymphs attend him.]

779. *exercita*, 'harassed' 'sore-distressed'.

783. *quam*, might be either *ira* or *Iuno*, but it is best taken of *Iuno*.

784. Observe the loose structure: the subject here is *Iuno*, though *quam* is never changed to *quae*: it has to be understood.

785. 'Tis not enough that from the midst of the Phrygian people she has eaten out their city with her fell hatred, and dragged them through every form of suffering'.

exedisce, unusually forcible metaphor: Trojans are a body out of which the savage goddess has eaten the heart, and then proceeds to persecute the remains.

traxe, like *vixti*, *dixti*, *vixet*, &c.

788. *sciat illa*, 'let her find out'—for none else can. In 1. 19, Vergil himself gives us the reasons, namely, her jealousy for Carthage, and the judgment of Paris which pronounced Venus the fairest of the gods.

790. *molem*, 'trouble' 'tumult'.

This trouble is told at length in book 1. 50—150. Juno stirred up Aeolus (god of the winds) to let out the winds and make a storm, just when the Trojan exiles were sailing from Sicily to Italy.

maria omnia, &c. the phrases again very forcible. 'She confounded all the seas and sky, she trusted vainly to the tempests of Aeolus, daring this deed in thy kingdom'.

'To mingle sea and sky' is a hyperbole for 'to raise a tempest'. Venus speaks in an excited vein, to stir up Neptune to resentment: he too had suffered (she says) from Iuno's violence.

793. *per scelus actis*, 'goaded to crime' C.

794. *subegit*, 'has forced him' Aeneas: or 'them' the Trojans. She mentions no name, but the sense is clear.

795. Notice the exaggeration of *classe amissa*: only 4 ships were lost: notice also the dative *ignotae terrae*: see 88. In prose it would have been *in ignota terra*.

796. *quod superest*, 'what remains', i.e. 'the remnant' of the fleet or of the voyage, for it may be either: perhaps the first is the more likely on the whole, see 691.

'Suffer what is left of us to spread safe sails to thee over the waves': i.e. to sail safely under thy protection: the *tibi* is the dative depending on *vela tuta dare*.

797. *Laurentem*, 'Latin', from Laurentum, ancient Latin town on the sea, capital of king Latinus.

798. 'If what I ask is lawful, if the Fates allow me there to build'. *ea moenia* rather to be construed by the sense, as no walls have been mentioned: but *ea* clearly refers to *Thybrim*, which suggests Rome.

799. *Saturnius*, for Iuppiter, Neptune, and Dis, were all Saturn's sons.

801. *unde genus ducis*, how Aphrodite sprang from the foam was well known in the Greek stories.

803. 'I call Xanthus and Simois to witness', the rivers of the Troad. In the *Iliad* (book xx) it is related how Aeneas and Achilles challenge each other to fight, and Aeneas being hard pressed is rescued by Poseidon (Neptunus) who throws a cloud over him and his pursuer: in the next book (xxi.) the two rivers rise against Achilles and he is nearly beaten by them.

805. 'Chasing the coward host, dashed them against the walls', a forcible line.

808. *Pelides*, Achilles, son of Peleus: dat. after *congressum*.

809. *nec dis nec viribus aequis*, 'ill-matched in strength and aid divine'.

810. *cum cuperem*, 'though I wished', concessive use of *cum*.

811. Laomedon, king of Trojans, had Poseidon to serve him for a time: he agreed that for a price Poseidon should build the walls of the city: when they were built Laomedon refused the price, which explains *periuræ*. Cf. Hor. *Od.* III. 3. 21, 'ex quo destituit deos mercede pacta Laomedon'.

813. *quos optas*: strictly she had asked for safe arrival at *Tiber*: but as they had to stop at *Cumae* (near Avernus lake, see 732) before reaching the Tiber, this is substituted.

814. *quaeres* is best supported reading, and really makes best sense; 'One only will you miss', he says: for Venus was afraid of losing all her 'remnant'.

The 'one only' is Palinurus, who is drowned while steering, 860.

815. *lacta*, the result of the soothing: *proleptic* use of adj., 255.

817. *auro* may be taken 'with gold' (the yoke) or 'to gold' (the chariot). Con. seems right in preferring the former, especially considering the connection of *iungo* and *iugum*.

818. *feris*, 'the beasts', not necessarily of *wild beasts*: so VII. 489 it is used of a stag, *pectebatque ferum*: of oxen, Ov. *F.* I. 550 *traxerat in antra feros*.

821. *sternitur aequor aquis*, 'the swelling plain of waters is smoothed'. *aquis*, 'in its waters', variation for *aquarum*, like *telis volatile ferrum*, *virgulta sonantia lauro* &c.

822. *cete*, Greek form *κήτη* plural of *κήτος*, 'monsters'.

823. All the names that follow are sea-gods or sea-nymphs. *Glaucus* occurs G. I. 437. Palaemon, son of Ino, otherwise called Melicertes, leapt into the sea with his mother and they became sea-gods, *Ov. Fast.* vi. 486 sqq. *Phorcus* 240. *Thetis*, the mother of Achilles.

[827—871. The god Sleep comes down to Palinurus, and after vainly trying to persuade him to rest, charmed him with a lethean branch, and broke off the stern, and dropped tiller and helmsman into the sea. Aeneas himself guides the ship, lamenting his pilot.]

827. 'Soothing joy in its turn steals over his anxious heart', in Vergil's compressed effective style.

829. *intendi bracchia velis*, 'the sails to be set on the yards', the characteristic variation (for *vela brachiiis*), just as with *circumdare*, *induere* and other verbs. See 403.

830. *fecere pedem*, 'worked the sheet', evidently a nautical expression. (*pes*, the Greek *πρός*) was the name of the ropes fastened to the bottom ends of the sail, to keep it in the desired position, the other ends of the ropes being made fast to the aft part of the boat.

pariterque &c., 'and together, now left, now right, they loosen the swelling canvass', which would be the result *fecere pedem*.

832. *cornua*, 'horns', are the ends of the square yards: their 'shifting to and fro' is also part of the operation of sail-setting.

sua, 'favouring': the breezes 'suitable to' the fleet.

833. *Palinurus* was Aeneas' own helmsman: the rest are 'to shape their course by him' (*ad hunc*, lit. 'towards him', a natural use of the word).

835. *mediam metam*, 'the central goal', is of course the centre simply: the word perhaps suggested (as C. says) by the double race course, where the *meta* was the post in the centre round which they had to go. (C.'s own int. that *meta* is the 'apex of the cone' and so the top of the sky, is less suitable.)

841. *insonti*: Palinurus is an innocent victim, fated to die for all, to appease Venus' wrath apparently, 815.

842. *Phorbanti*. Phorbas is one of the numerous names V. borrows from the Iliad. He introduces him here simply as a friend of Palinurus.

844. 'Steady the breezes breathe: 'tis the hour for rest': the very line, with Vergil's subtle art, has a peaceful slumbering sound, as indeed has all this passage.

845. 'Rob thy weary eyes from toil', an artificialism quite in Vergil's manner: the natural idea is to *steal rest*: and Vergil has refined on this.

labori, dative of the person robbed, as usual in Latin: and V. habitually extends this dat. to things.

847. *vix attollens*, i.e. he scarcely looks off his work: he keeps his eye fixed on his course.

850. *fallacibus auris* must be dative after *credam*, and not ablative with *deceptus*; otherwise *credam* has no dative, and *quid enim* is awkwardly last in the sentence. That being so what is *et*?

The fact probably is that (as often happens in V.) the construction has become obscured by elaboration. The *thought* is: 'why should I trust Aeneas to the deceitful breezes and the deceitful sea?' The last four words are however further elaborated into the line before us, 851.

Construe: 'Why should I trust Aeneas to the treacherous winds, and the sky whose false promise has so often fooled me?'

852. *adfixus et haerens nusquam amittebat*, emphatic triple repetition, 'rooted and clinging to the tiller he loosed not his hold'.

853. *nusquam*, merely a Vergilian variation for *nunquam*.
sub, 'lifted to'.

854. *Lethe* (Λήθη, 'forgetfulness') was the river of forgetfulness 'in a secluded vale' of Hades (VI. 705), whose waters the spirits drank before they emerged on earth for a new life.

855. *Stygia*. Styx being one of the rivers of Tartarus, *Stygus* naturally means 'deadly'.

856. *cunctantique natantia lumina solvit*, one of V.'s terse expressive phrases: *cunctanti* describes his ineffectual resistance, *natantia* the flickering failing sight, *solvit* the end of the tension and effort under the flood of sleep. (So when Cerberus is drugged *terga resolvit* VI. 422.)

'And spite of his struggles steeped his swimming eyes'.

858. The poop of an ancient vessel was high and curved, and the top of it might be broken off without endangering the rest of the vessel.

859. *gubernaclum*, 'the rudder', was a broad oar, of which there were generally two, one on each side with the cross pieces joined together ('tiller').

861. *ales*. Sleep is beautifully called 'winged', the suggestion perhaps coming from the lovely Greek sculpture of the winged head of Sleep. So VI. 702, II. 794, *volucris somno*.

862. *non setius*, 'none the less', spite of the loss of its *rector*: it is under divine protection.

863. *promissis*, 813. Notice the pretty personifying touch *interrita*.

864. *adeo*, enclitic to demonstratives often, *is adeo*, *nunc adeo*. *tuque adeo*, &c. The Sirens, according to Homer, were two (Σειρήνοισιν, *Od.* XII. 52) devouring maidens who charmed sailors with their song and then ate them.

Homer's geography is no doubt fanciful: but the Roman poets seem to have placed them in three small rocks in the S. of the bay of Naples, between Sorrento and Capri.

865. *quondam*. Vergil seems to forget that Aeneas (like Odysseus) belongs to the heroic age. Compare I. 109.

866. Notice the hissing line to describe the dashing seething sea.

'Afar the loud rocks sounded with ceaseless surge'.

867. *fluitantem errare*, 'was drifting astray'.

cum follows *iamque...subibat*, 865—6 being more or less parenthetical.

870. The verb 'he cried' is omitted as often.

Some of the older commentators read VI. 1—2 after 871. They would do in either place: but they are better where they stand. It is more like V. to make the book end with the touch of sorrow.

PRINCIPAL HOMERIC PARALLELS.

VERG. <i>Aen.</i> v.	SUBJECT.	HOMER.
98	calling on the shade with libations	<i>Il.</i> xxiii. 219
109	list of prizes	„ „ 259
115 sqq.	many details of the race	„ „ 287
162 sqq.	‘sail nearer to the burning points’	„ „ 338 sqq.
178	swimmer emerging from water	<i>Od.</i> v. 319
182	laughter at the hero’s evil plight	<i>Il.</i> xxiii. 780—4
204	Sergestus’ breakdown like that of Eumelus	„ 391
227	applause spurs on the racer	„ „ 766
235	racer wins by praying	„ „ 768 sqq.
244	distribution of prizes	„ „ 512 sqq.
272	battered boat coming in last	„ „ 532 sqq.
293 sqq.	foot-race, in many details	„ „ 740 sqq.
325	a close run	„ „ 382, 526
345 sqq.	complaints and consolations about prizes	„ 536—565
362 sqq.	boxing match	„ 660—700
394	‘had I my ancient strength’	„ „ 626
468	the beaten boxer half insensible	„ „ 695
485	archery match	„ „ 850 sqq.
565	markings of the horse	„ „ 454
620	Iris in woman’s shape	„ iii. 121
785	Juno’s hatred to the Phrygians	„ iv. 34
806	Xanthus choked with corpses	„ xxi. 218
864	deadly Sirens	<i>Od.</i> xii. 39

[from Wagner and Conington]

SCHEME OF THE USES OF THE LATIN SUBJUNCTIVE,
WITH REFERENCES TO THIS BOOK.

1. OPTATIVE and JUSSIVE (Wish or Command)

(a) *direct*;

faciat! 'may he do it!' (*Opt.*) [no instance]

... 'let him do it'. (*Jussive*) [58, 59, 70, 350, 788, &c.]

Past jussive: maneres 'you ought to have stood firm'
[no instance]

(b) *indirect*:

poscamus velit, 'let us ask him to consent' [60; so 163, 550,
717]

(c) *interrogative*: [Dubitative or Deliberative]

1. *direct*: quid faciam 'what am I to do?' [850]

2. *indirect*: docebam quid faceret 'I told him what to do' [702]

2. FINAL (Purpose)

(a) *ut*, &c.:

vigilo, ne facias 'I watch that you may not do it' [no instance]

oro ut facias 'I pray you to do it' [no instance]

(b) *qui*: mitto qui faciat 'I send a man to do it' [131, 391, 489]

(c) with *dum*, *priusquam* (implying purpose)

maneo dum faciat 'I wait till he does' [no instance]

3. CONSECUTIVE (Result)

(a) *ut*: tantum est ut timeam 'it is so great that I fear' [no instance]

(b) *qui*: non is sum qui faciam 'I am not the man to do it' [29]

4. CONDITIONAL

(a) *Principal verb* (apodosis)

faciam, fecerim 'I would do' [18]

facerem, fecissem 'I would have been doing, have done' [54,
232, 400]

vivid present in narrative, for imperf. 326

(b) *Dependent verb* (protasis)

si facias (*feceris*) 'if you were to do' [17, 64, 347]

si faceres (*fecisses*) 'if you had been doing (done)' [51, 234, 356, 398, 411]

vivid present, 325

indicative apodosis, 347, 355

5. CAUSAL

(a) *cum* 'since': *cum faciat* 'since he does' [no instance]

(b) *qui*: *culpo te qui facias* 'I blame you for doing' [624]

(c) *cum* 'when' (impf. and plupf.): *cum facerem* 'when I was doing' [805—807]

6. CONCESSIVE

(a) *quamvis, cum, &c.*: *quamvis faciat* 'though he does' [810]

(b) *qui*: *is qui iuvenis esset norat* 'he knew though so young' [no instance]

7. ORATIO OBLIQUA

(a) *statement*: *dixit factum quod vellent* 'he said what they wished was done' [no instance]

(so *virtually* oblique) *irascor quod facias* 'I am angry on the ground that you do it' [621, 651]

(b) *question*

nescio quis sis 'I don't know who you are' [4, 6, 475-6, 748, 790]

(c) *oblique petition* *

oro facias, 1 (b)

oro ut facias, 2 (a)

efficio ut eas, 3 (a)

* These are all conveniently called *oblique petitions*; but the subjunctives can be further analysed under the heads given.

[This list includes *all* the common uses of the Latin subjunctive.]

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